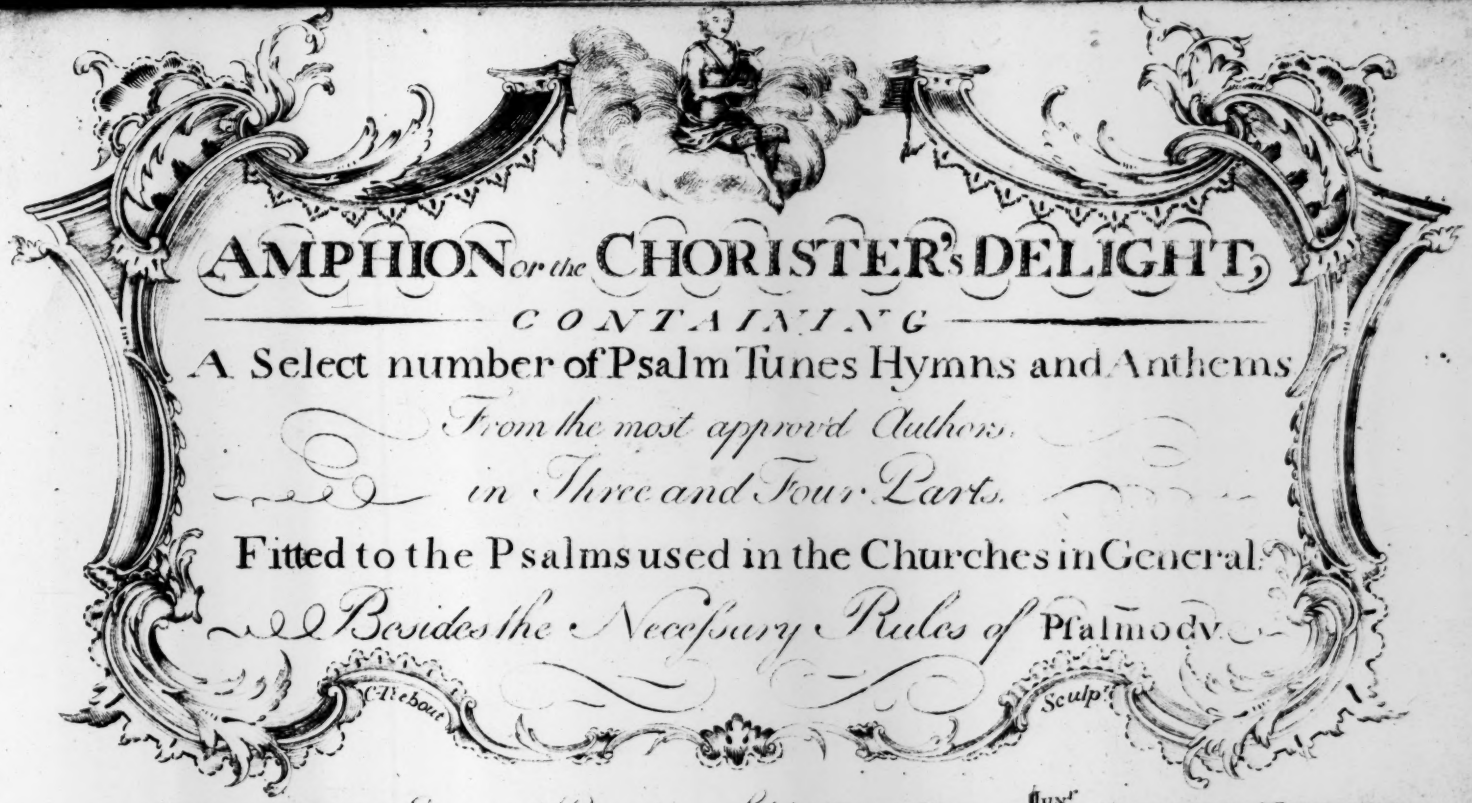

AMPHION or the CHORISTER's DELIGHT,
CONTAINING
A Select number of Psalm Tunes Hymns and Anthems
From the most approved Authors.
in Three and Four Parts.
Fitted to the Psalms used in the Churches in General.
Besides the Necessary Rules of Psalmody.
C. Tiebout
Sculp.
NEW YORK Engraved Printed and Sold by JOHN BURGER Junr and CORNELIUS TIEBOUT.

BRITISH MUSEUM

To the PATRONS of GENIUS and LOVERS of DIVINE MUSIC.

THE Subſcribers, after a ſeries of inceſſant application to the ſtudy of the art of Engraving and Copperplate Printing, have acquired, without the aid of a teacher, a knowledge of thoſe uſeful branches of buſineſs, which hath enabled them to lay before the Public, the following COLLECTION of CHURCH MUSIC. In ſelecting the tunes, they have depended but little on their own judgment, nor on the judgment of any particular perſon; this they have ſubmitted to the taſte of a number of approved Muſicians. Muſical Books in general are either large and high priced, or extremely ſmall and entirely deſtitute of ſuch tunes as are abſolutely neceſſary for the uſe of congregations. The Editors therefore, in order to recommend this edition, have attended to ſuch Muſic only as is now in general uſe in this ſtate.

The price of this Book being ſet as low as poſſible, and the proprietors (who are not yet arrived at an age of maturity) having been at great pains and expence, in acquiring their preſent knowledge of engraving and printing, flatter themſelves their ingenuity and induſtry will meet the patronage of their fellow citizens.

That this little work may be uſeful to both old and young, they have annexed not only the rules and groundwork of ſinging, but a few general obſervations, neceſſary for the attention of all performers, viz.

It ought to be the care of all ſingers to accuſtom themſelves to the greateſt eaſe poſſible.—It adds much to the beauty of Vocal Muſic, to pay careful attention to the accent and pronunciation of words—Words in general ought to be pronounced as Gramarians pronounce them in common converſation, and ſo diſtinctly articulated, that whatever is ſung may be perfectly underſtood—this adds a peculiar beauty to the muſic. It ought likewiſe to be the care of every performer to behave with decency and ſolemnity, eſpecially, in ſinging ſacred words, and to avoid all aukward geſtures, ſuch as diſtorted faces, &c. which frequently diſguſt the hearers.—The beſt general rule that can be given, is to aim entirely at eaſe, to let the voice flow freely, but not harſhly. We are with great ſubmiſſion, the Public's Humble Servants,

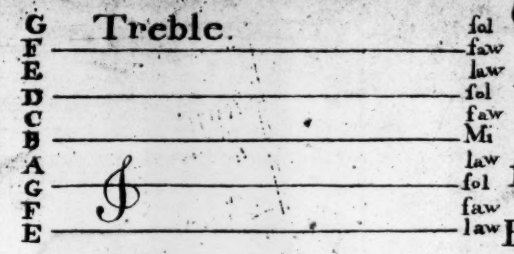
JOHN BURGER, Jun.
CORNELIUS TIEBOUT.

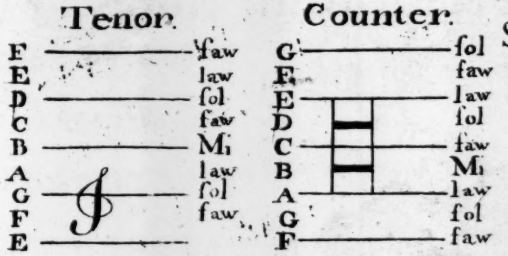
N. B. Any perſon may be furniſhed, at a trifling expence, with Copies of any number of Tunes, contained in this book, by applying to the Subſcribers, at No. 207, Queen-ſtreet. They will alſo, on application, engrave and print any favorite anthem, &c.

INDEX.

Tunes.	*Page.*
AYLSBURY, Angels, Hymn 32.	9
Anthem, Plalm 103	11
Anthem, do. 124	24
Brookfield,	21
Bedford,	14
Bridge-water,	6
Bunkerhill,	30
Denmark,	16
Denbigh,	28
Greenfield,	22
Isle of White	27
King's-Bridge,	10
Lenox,	26
Little-Marlborough,	7
Leeds,	17
Montague,	20
Milford,	16
Mear,	6
Middletown,	22
Norwhich, or 44 Pfalm tune,	13
Plymouth	32
Rainbow,	31
Rocheſter,	19
St. Martins,	10
Stafford,	23
Sherburne,	8
Sophrona, Virginia, 19	30
Williams-town,	23
Windſor,	14
Worceſter,	12
Wells,	9
34th Pfalm tune,	5
57 do.	27
100 old do.	7
136 do.	18

15 OC 61





Characters.		Explanations.	Examples.
Flat,	b	Sinks a note half a tone	
Sharp,	x	Raises a note half a tone	
Natural,	♮	Restores it to its primitive sound	
Brace,		Shows how many parts are sung together	
Stave,		Five lines with their spaces on which music is written	

Rules to find the Mi.

When there is neither flat nor sharp at the beginning of a tune Mi is in	B.
If B be flat Mi is in	E.
If B and E, Mi is in	A.
If B E and A Mi is in	D
If B E A and D Mi is in	G
If F be sharp Mi is in	F
If F and C Mi is in	C
If F C and G Mi is in	G
If F C G and D Mi is in	D

The order of the notes

Ascending.	Decending
mi	mi
~~law~~	~~law~~
fol	fol
~~faw~~	~~faw~~
law	law
~~fol~~	~~fol~~
faw	faw
~~mi~~	~~mi~~

Leger line, — Is added when notes ascend or descend beyond the stave

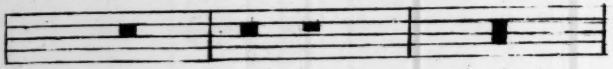
Slur. ⌒ Shows what notes are sung to one syllable

Choosing notes, 8 Either may be sung, but not both by the same voice

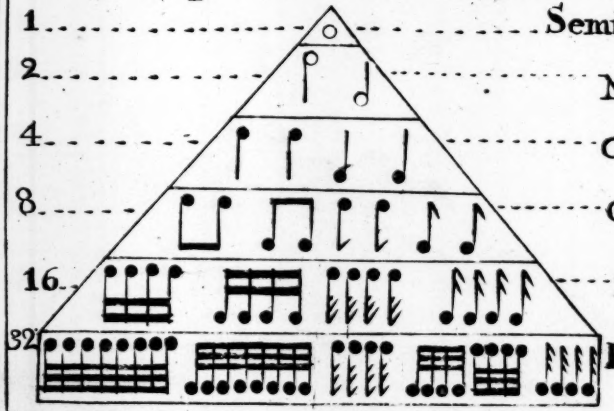
Close, 𝄀 Shows the end of the tune

	Notes.	Rests.
Semibreve	𝅝	𝄻
Minim	𝅗𝅥	𝄼
Crotchet	♩	𝄽
Quaver	♪	𝄾
Semiquaver	𝅘𝅥𝅯	𝄿
Demisemquaver	𝅘𝅥𝅰	𝅀

2 Bar rest. 3 Bars. 4 Bars.



Proportion of the notes.



N.B. The notes bear the same proportion to each other in all sorts of time.

Dot or Point. . At the right hand of a note makes it half as long again

Doublebar || Shows when to repeat

Repeat :S: Shows the tune is sung again from that note to a double bar or close

Singlebar | Divides the time according to the measure note

Figures 1 : 2 Shows that the note under 1 is sung the first time and that under 2 the second: if slured both are sung the second time

Figure 3 Shows that each of the three notes is one third of a beat

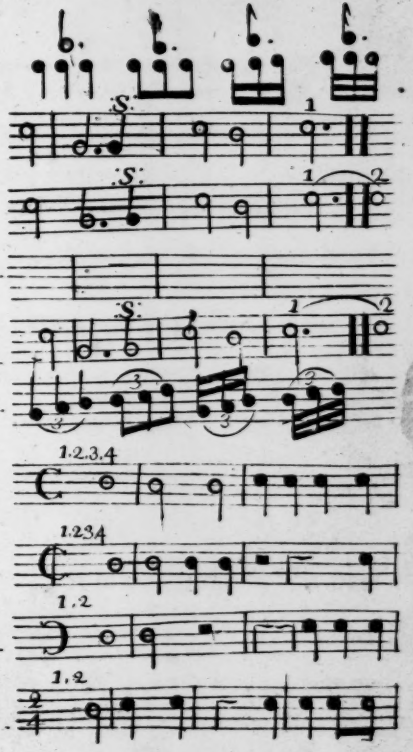
Common time Moods

First. C Contains one Semibreve or its quantity between each single bar and four beats two down and two up

Second. ¢ Contains one Semibreve and four beats

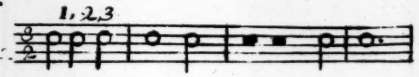
Third. Ↄ Contains one Semibreve and two beats, one down and one up

Fourth $\frac{2}{4}$ Contains one Minims and two beats

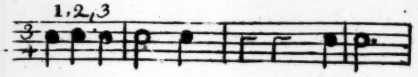


Triple time Moods.

First $\frac{3}{2}$ Contains three minims in each bar and three beats two down and one up.



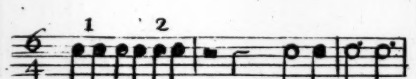
Second $\frac{3}{4}$ Contains three crotchets and three beats.



Third $\frac{3}{8}$ Contains three quavers and three beats.

Compound Moods.

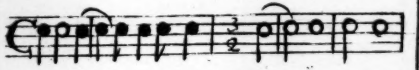
First $\frac{6}{4}$ Contains six crotchets in each bar and two beats one down and one up.



Second $\frac{6}{8}$ Contains six quavers and two beats

NB. The hand falls at the beginning of evry bar in all sorts of time

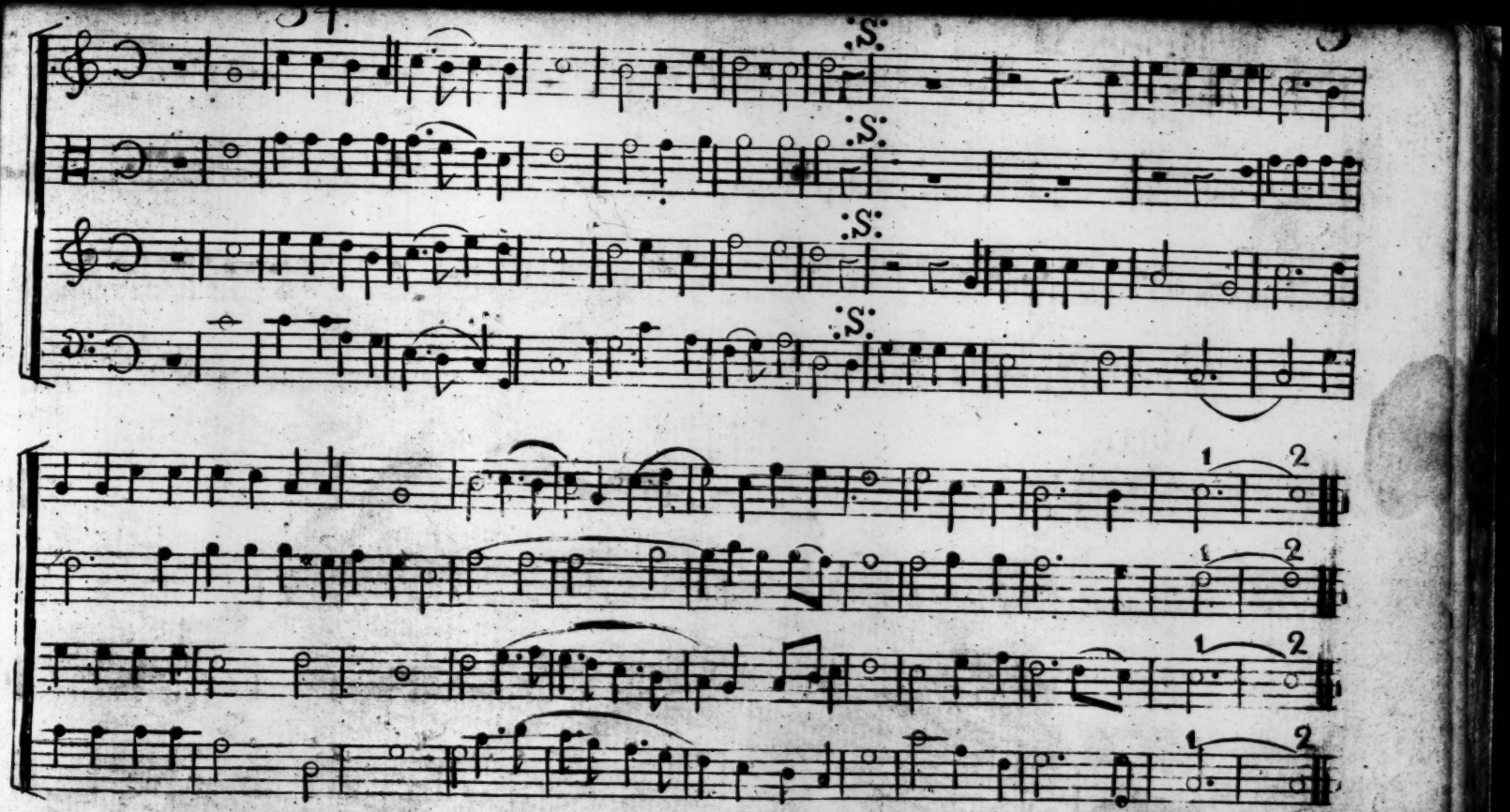
Driving notes are those driven through the bar or out of their proper order in the bar.....



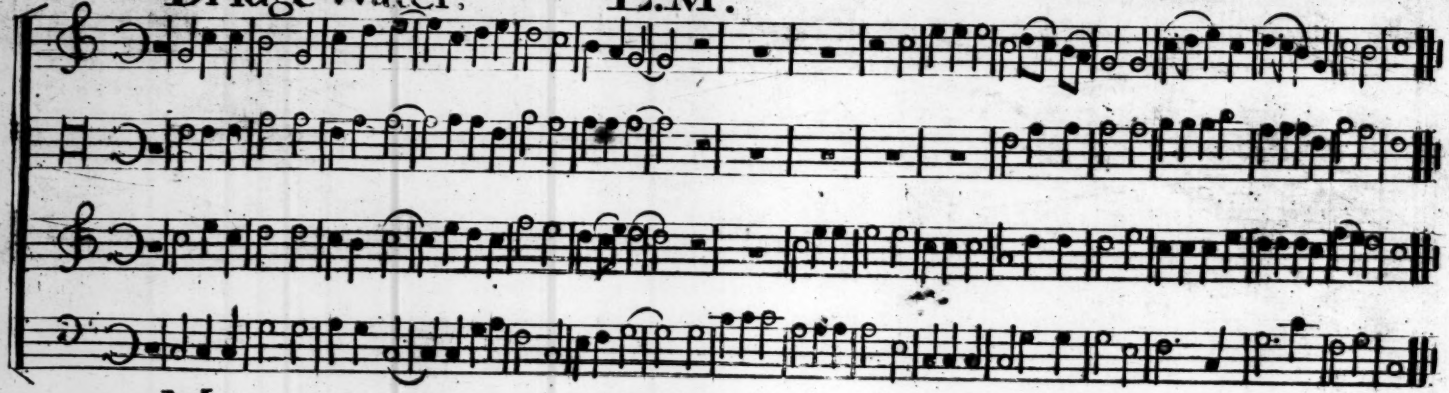
Keys

The last note in the bass is the key note which is the first note above or below the Mi if above it is a sharp key if below, a flat key.

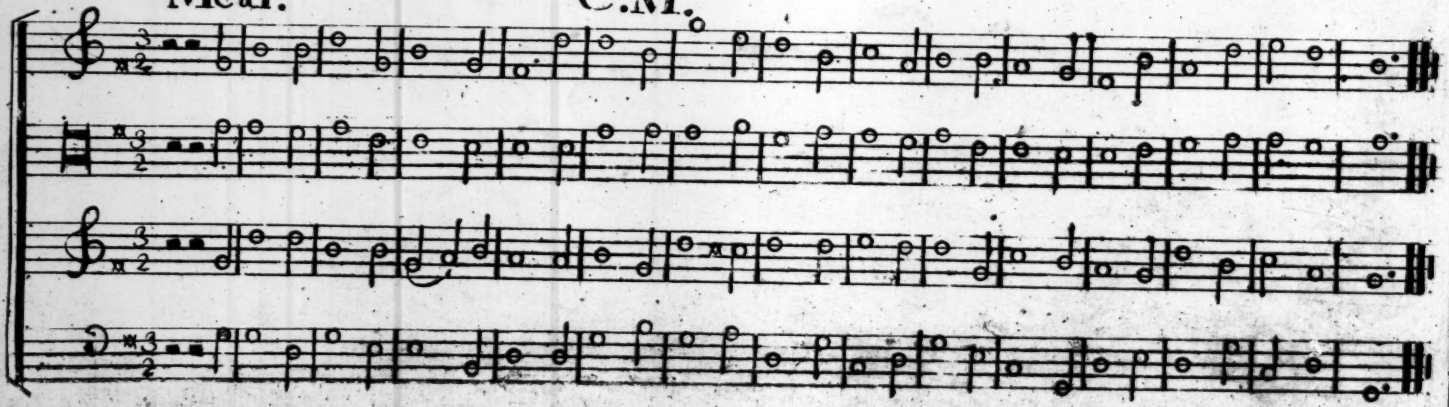
Sharp key.	Flat key.
7th Mi	7th fol
6th law	6th faw
5th fol	5th law
4th faw	4th fol
3d law	3d faw
2th fol	2d Mi
Key faw	Key law


S.
S.
S.
S.
1
2
1
2
1
2
1
2

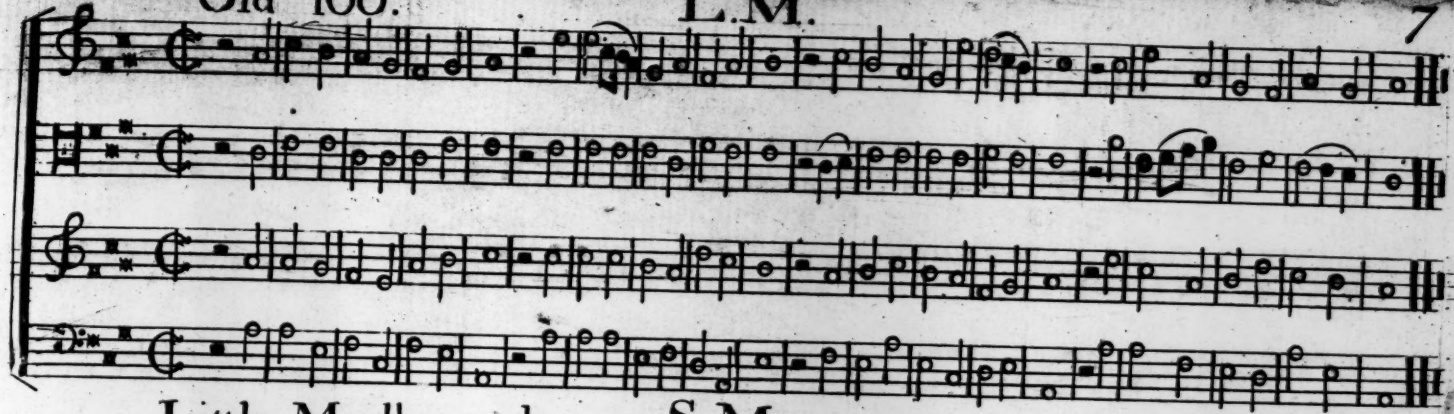
Bridge Water. L.M.



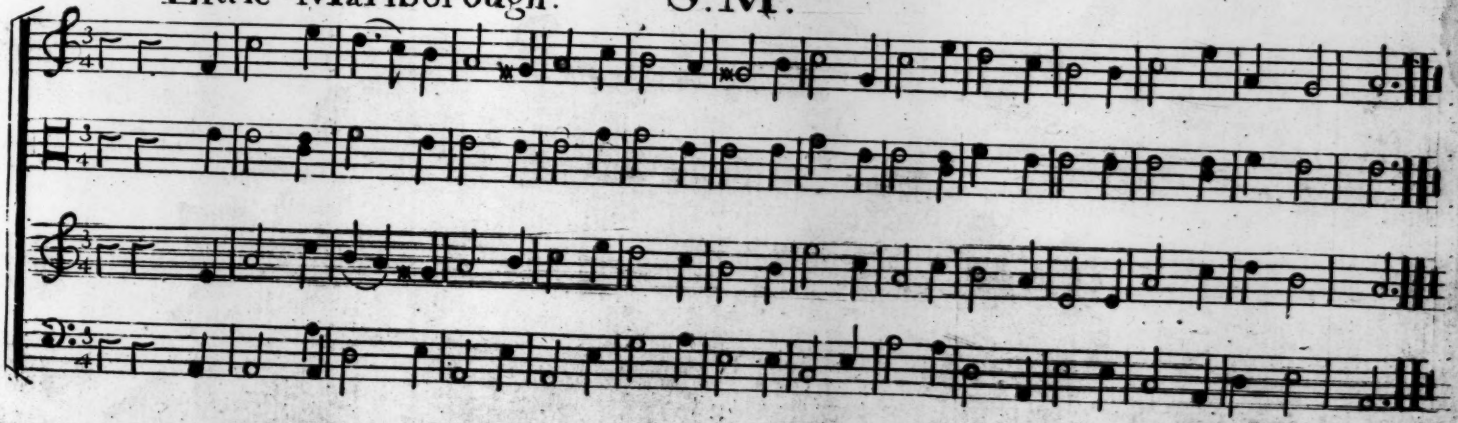
Mear. C.M.

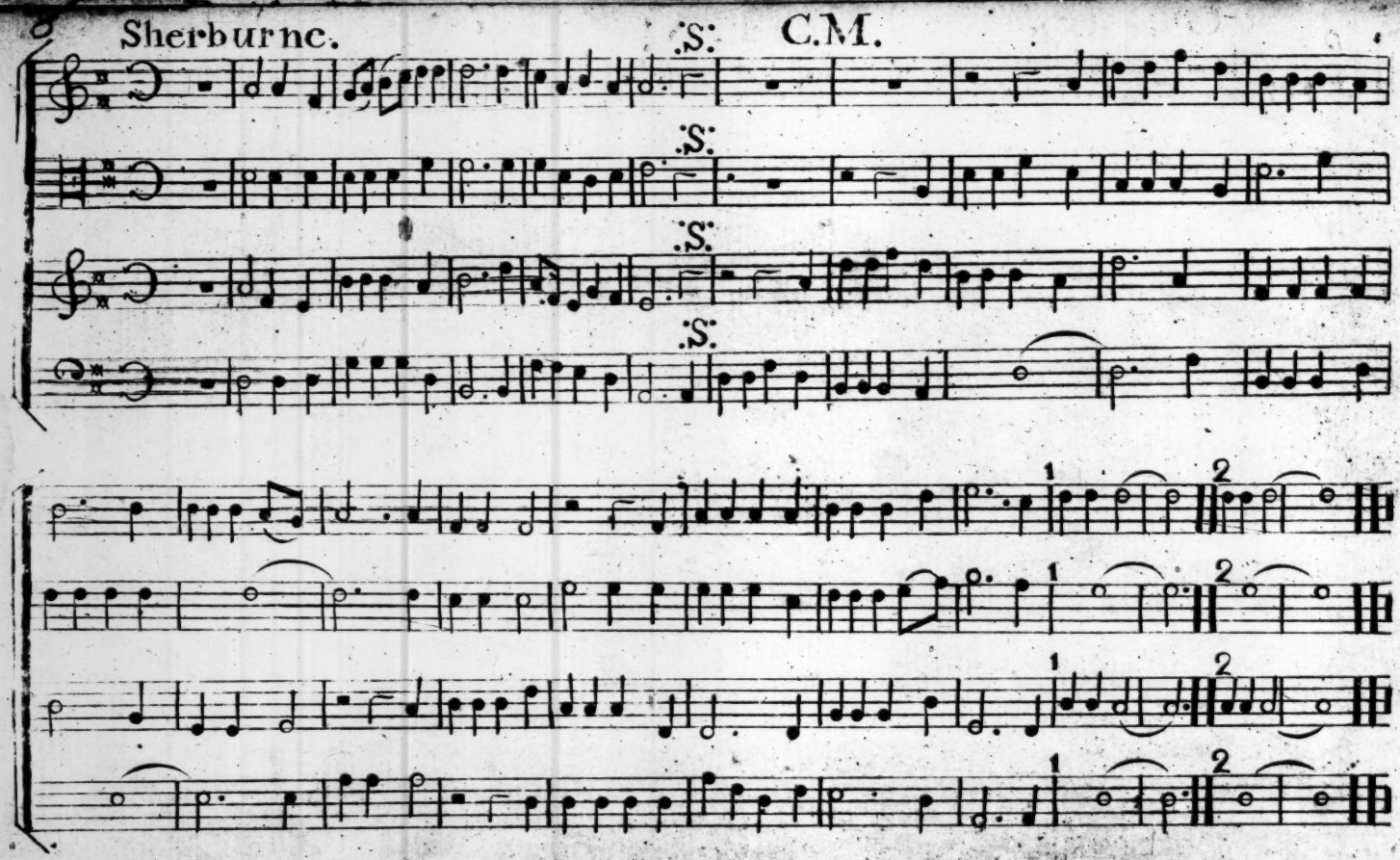


Old 100.th L.M.

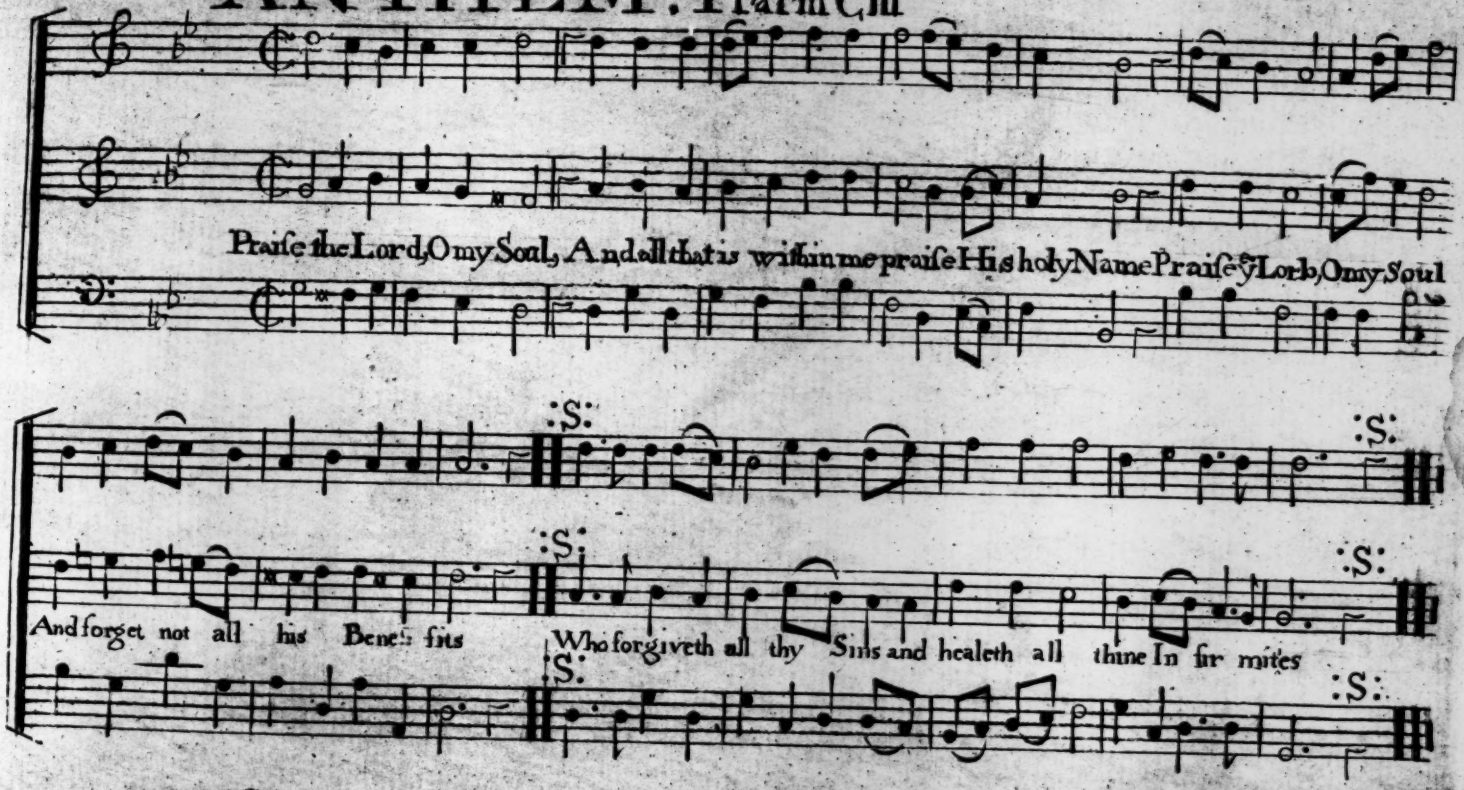


Little Marlborough. S.M.

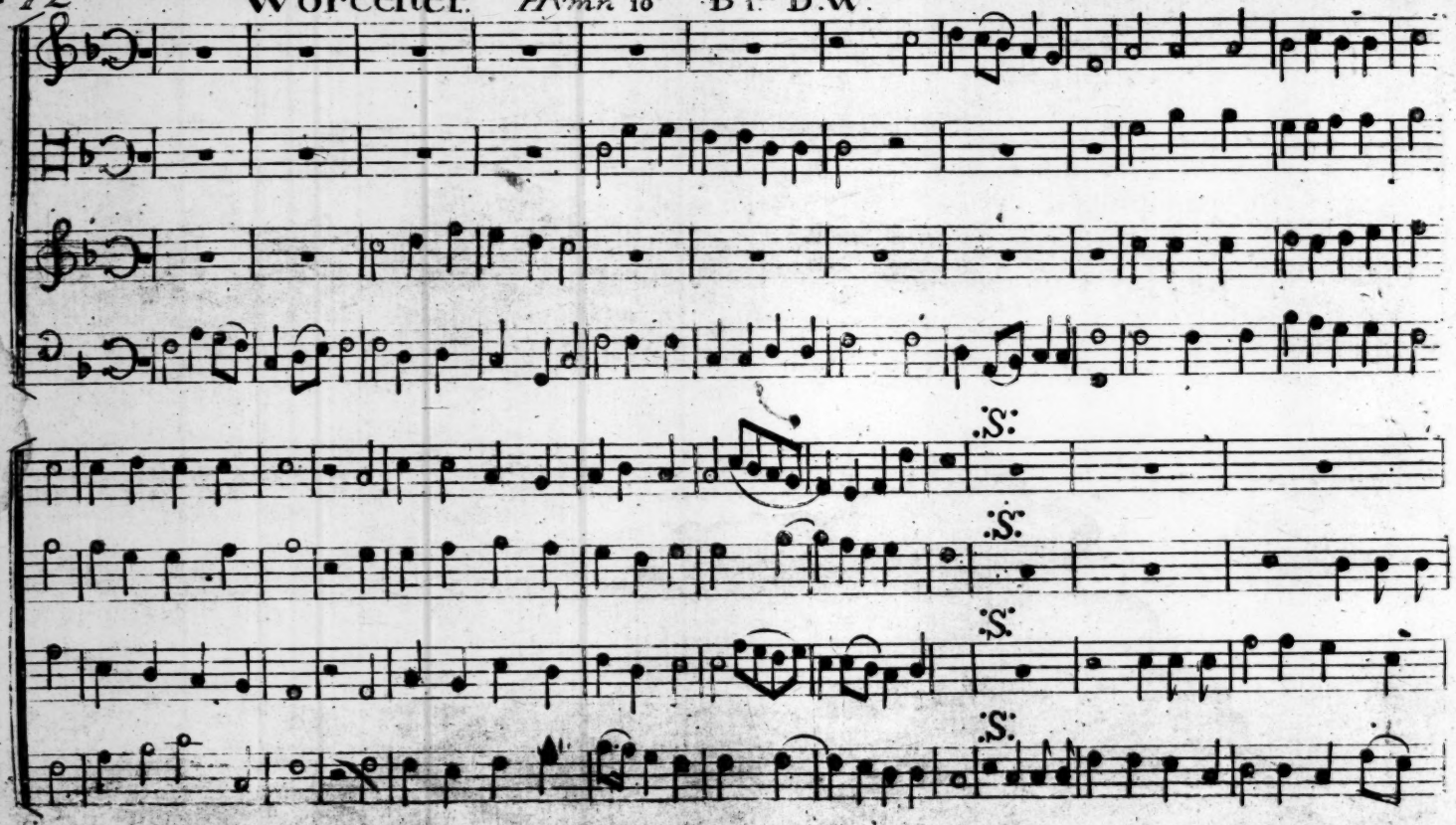


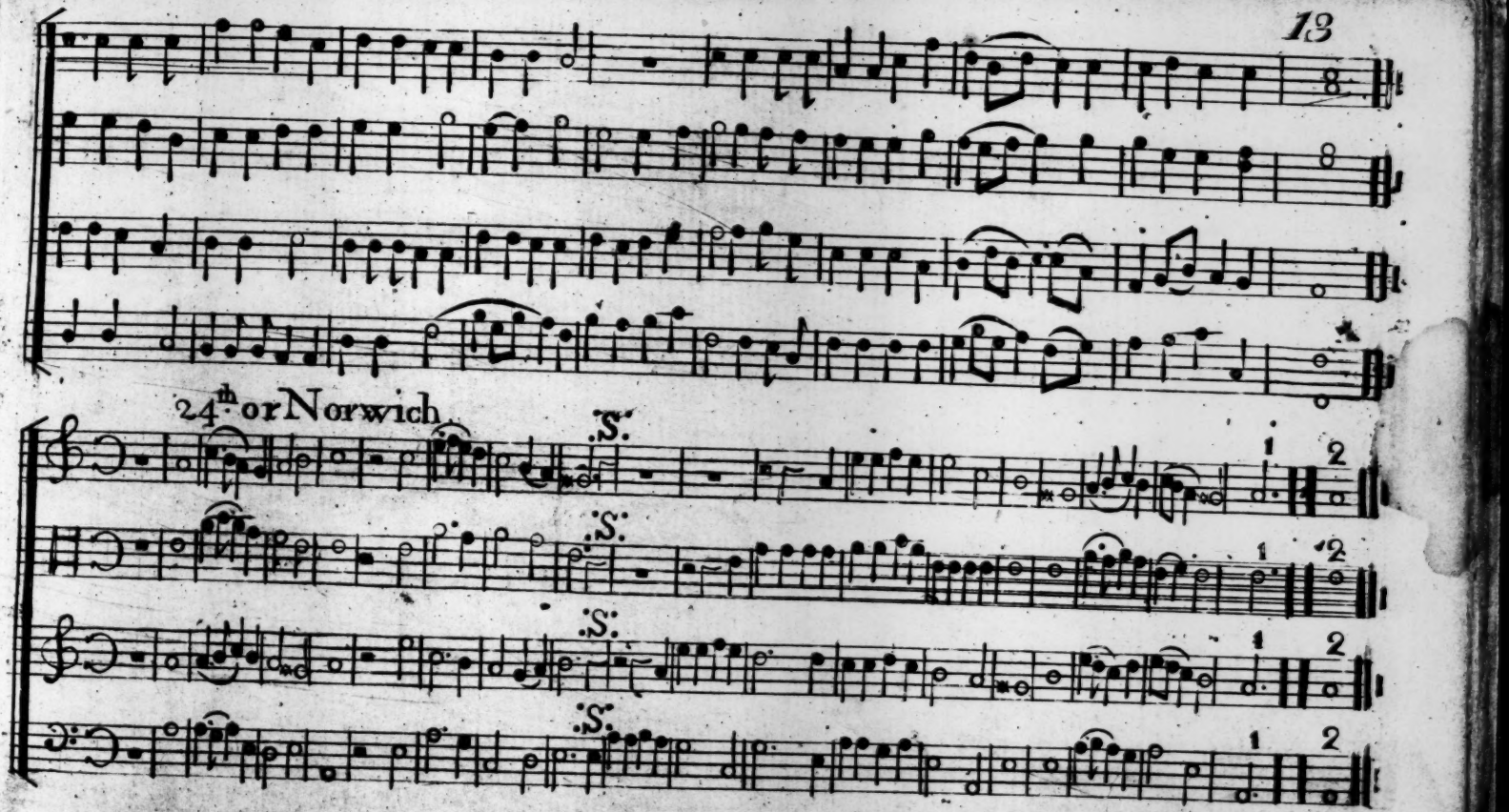

Sherburne.
S.
C.M.
S.
S.
S.
1
2
1
2
1
2
1
2

ANTHEM. Psalm CIII

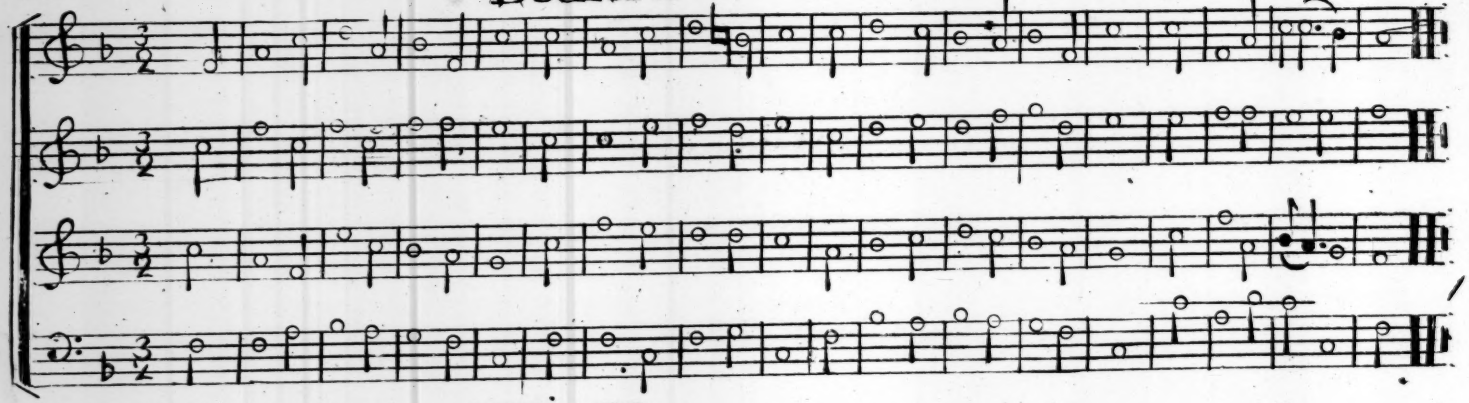


12 Worcester. Hymn 10th B 1st D.W.

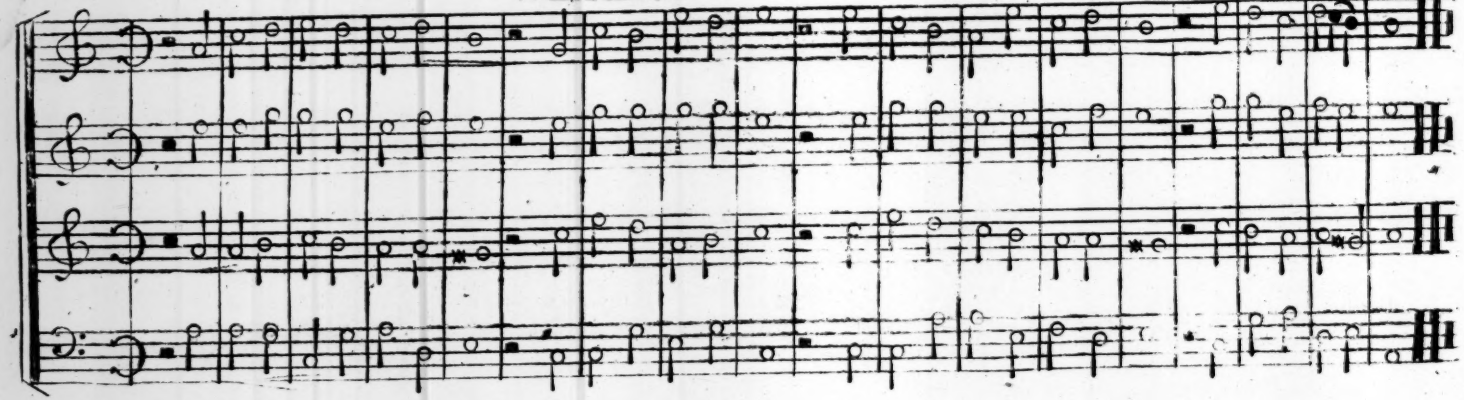


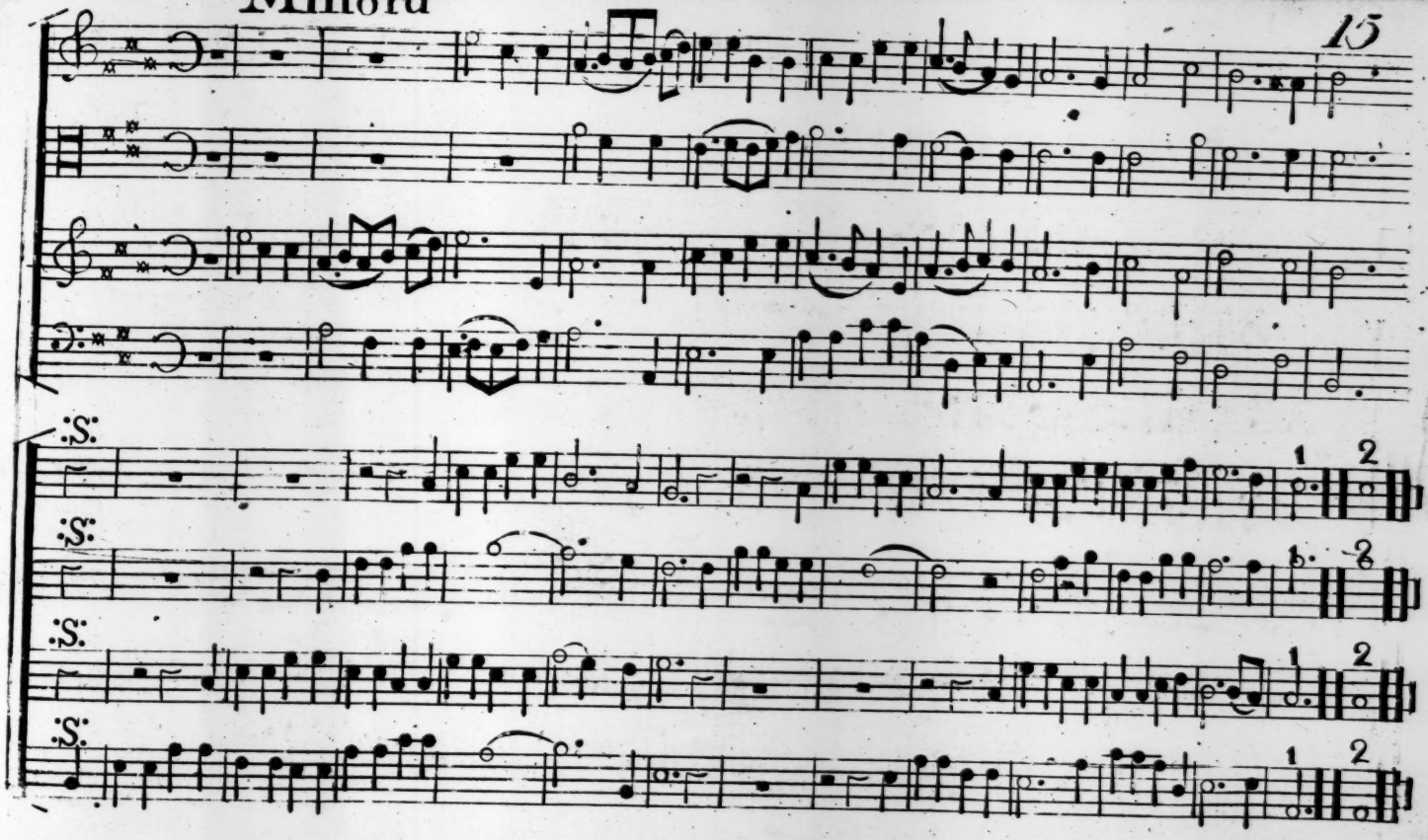

24th or Norwich
S.
S.
S.
S.
1
2
1
2
1
2
1
2

Bedford

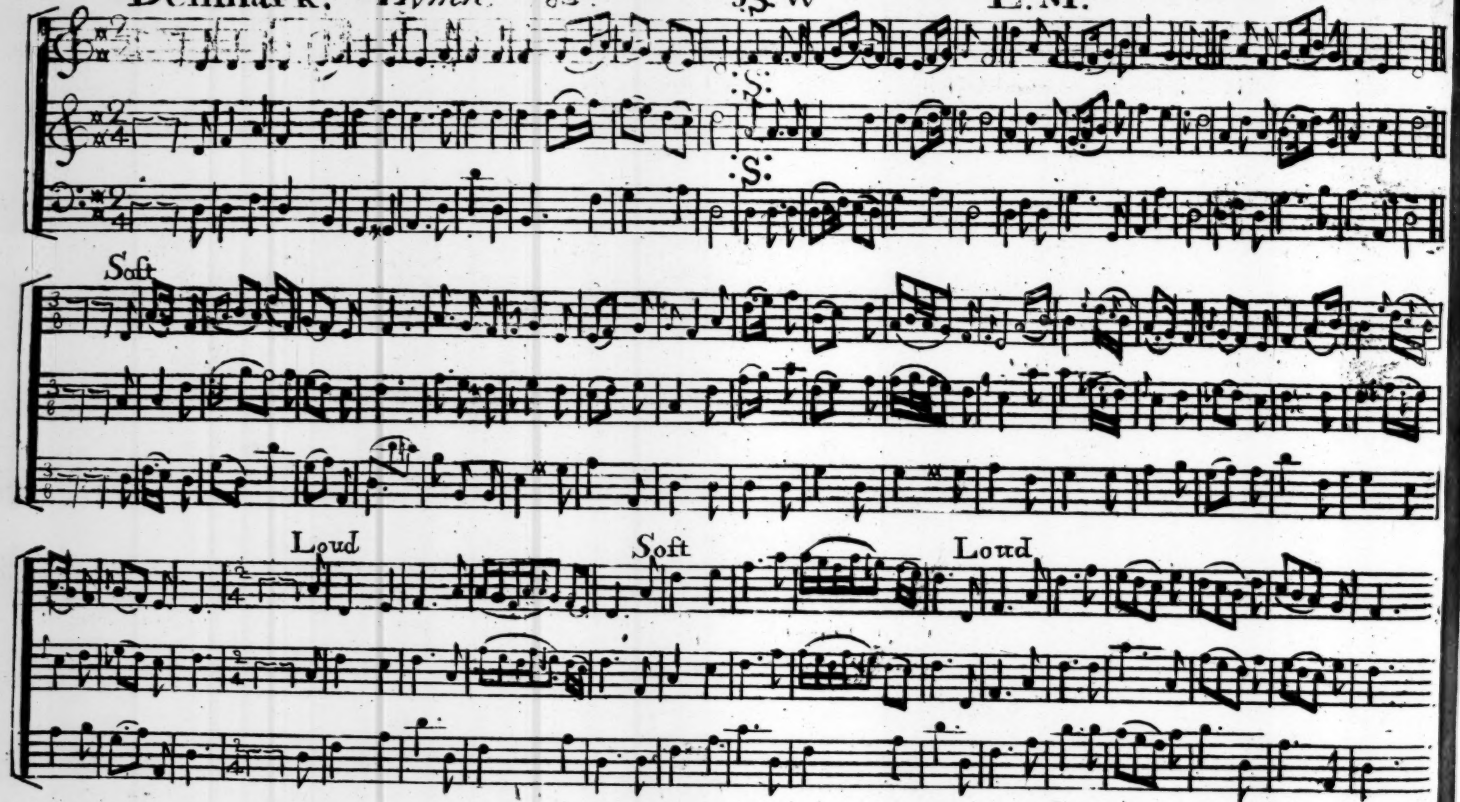


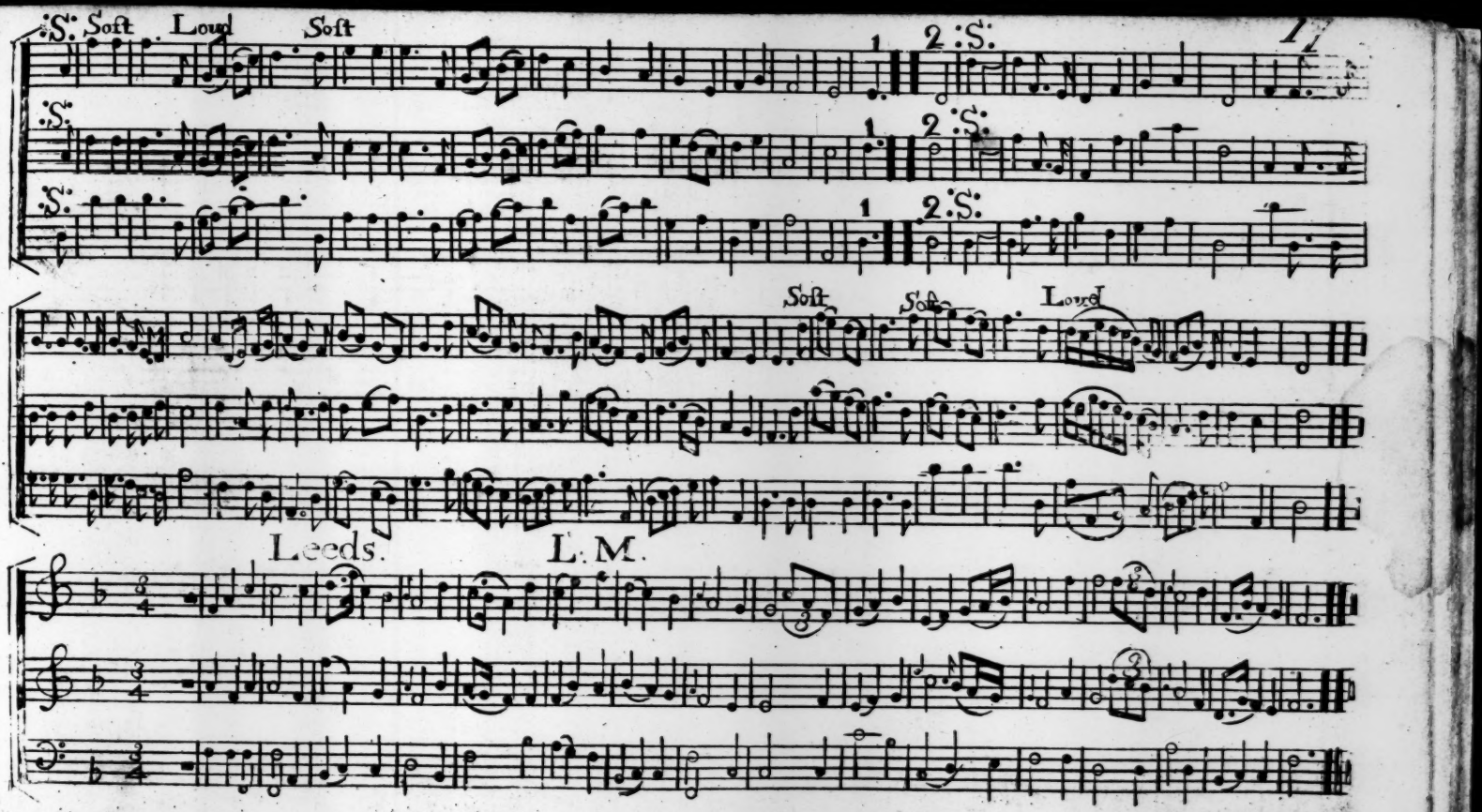
Windsor



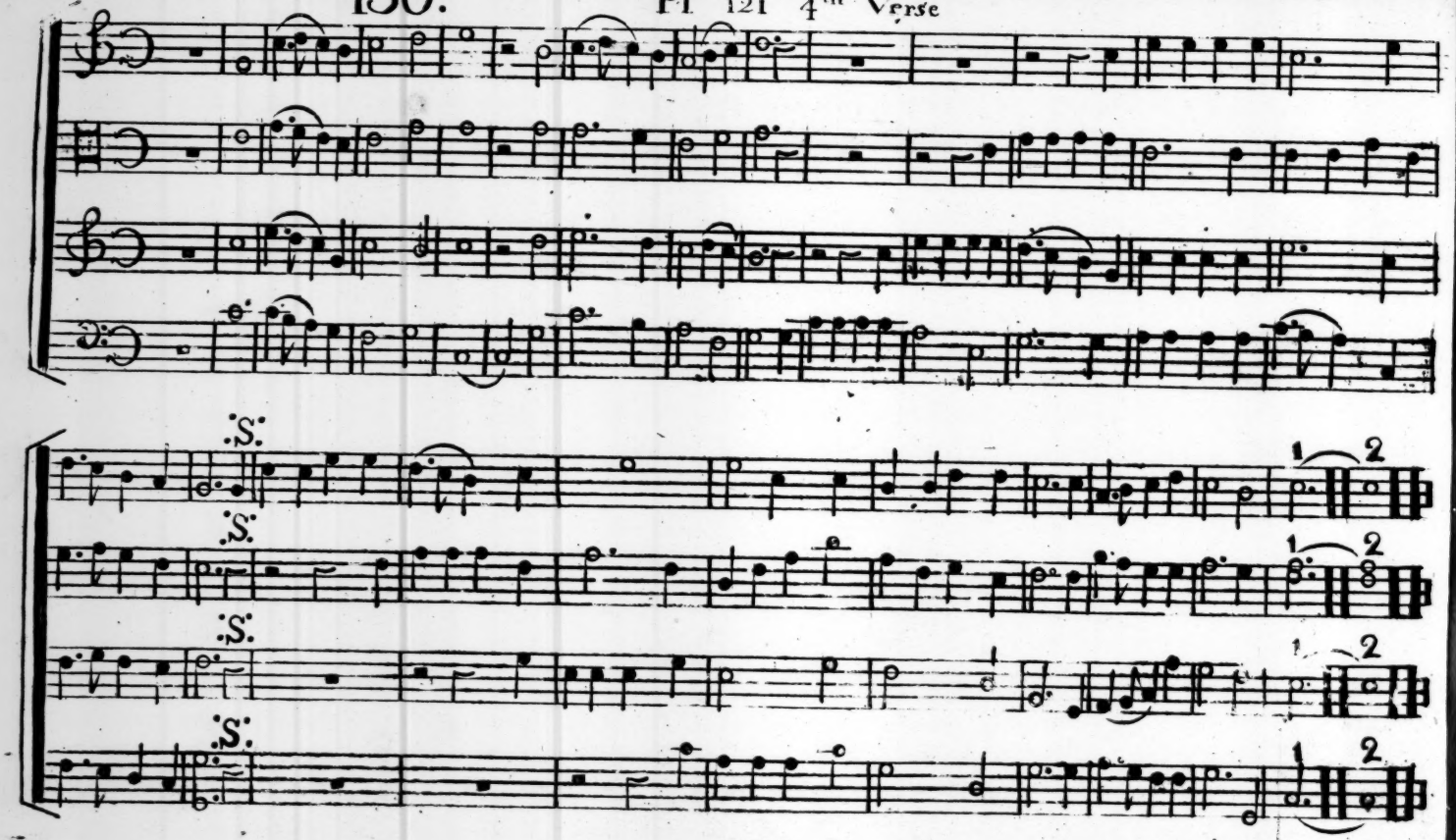


Denmark. Hymn. 83d J.S.W L.M.

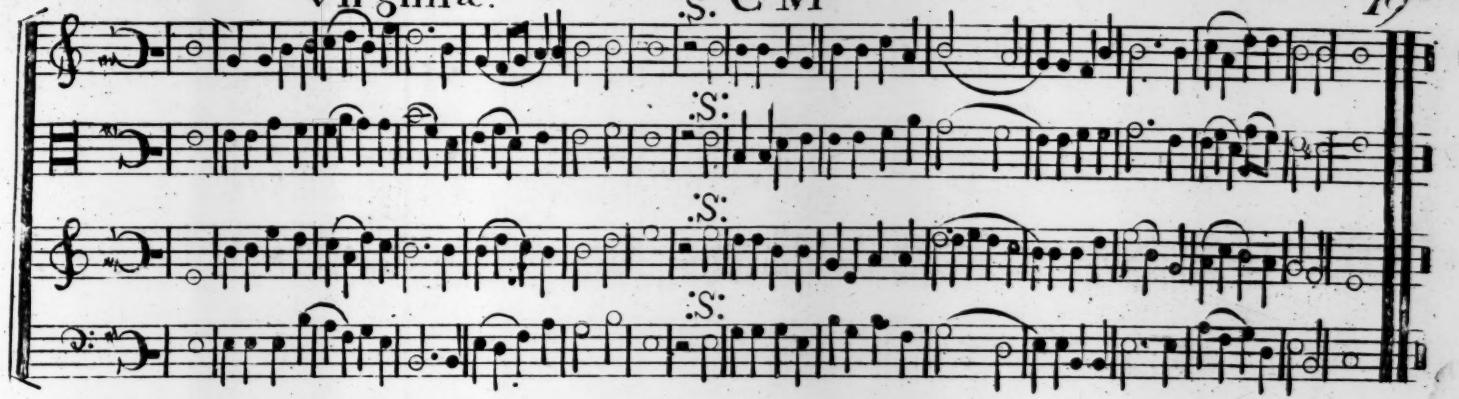



S. Soft Loud Soft
1
2 S.
Soft
Soft
Loud
Leeds.
L. M.

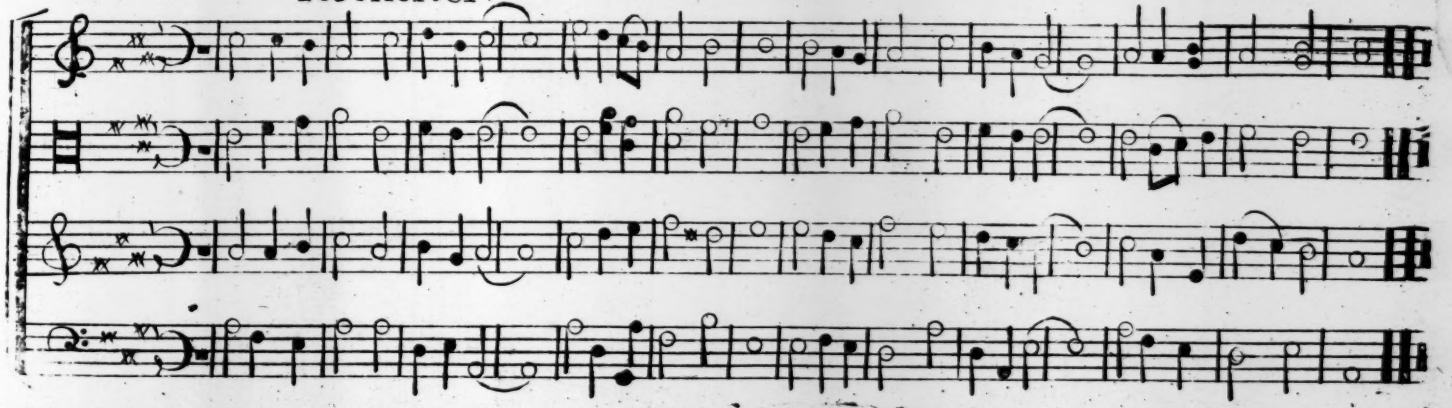
136. Pf 121 4th Verse



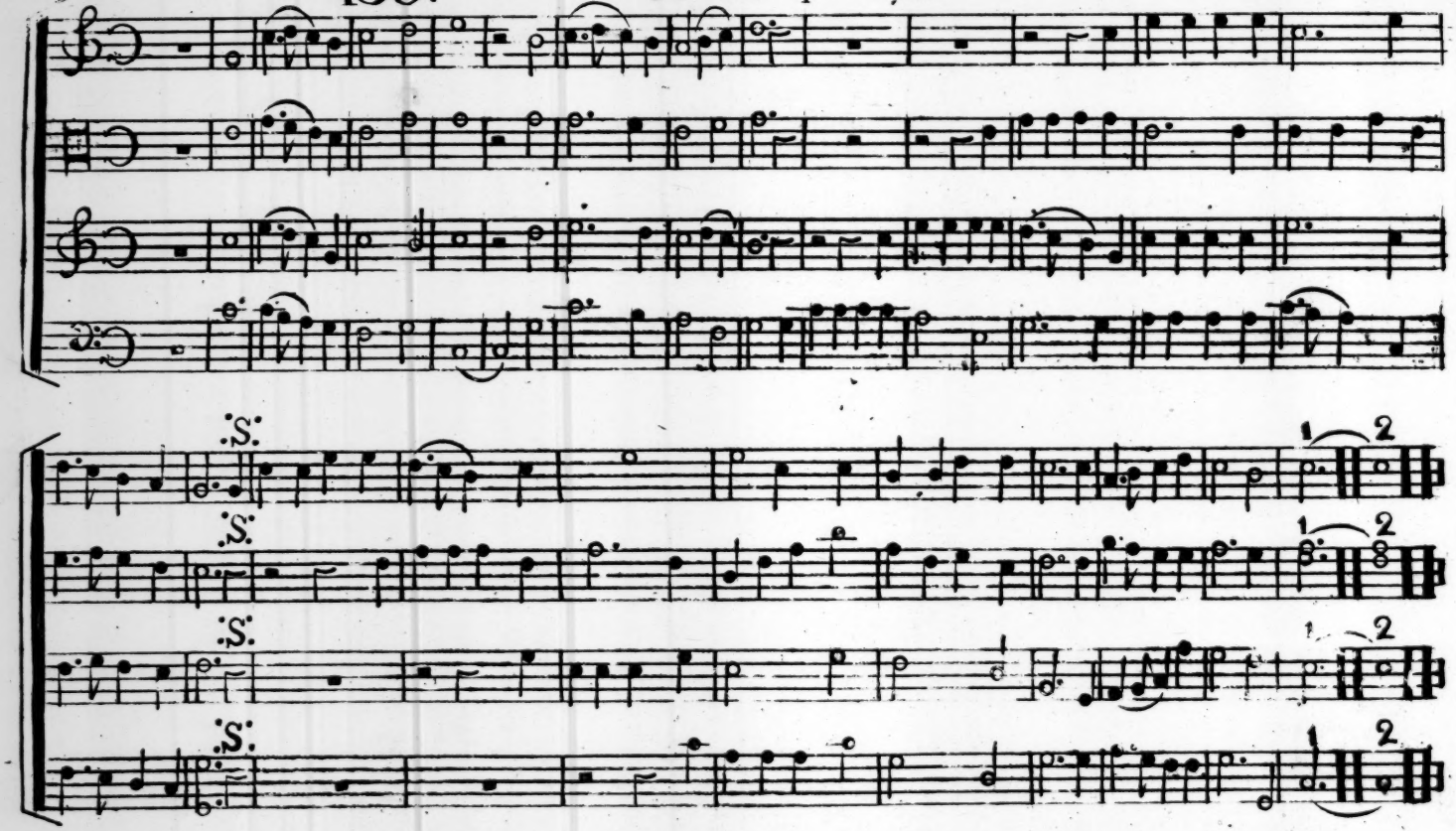
Virginia. :S: C M



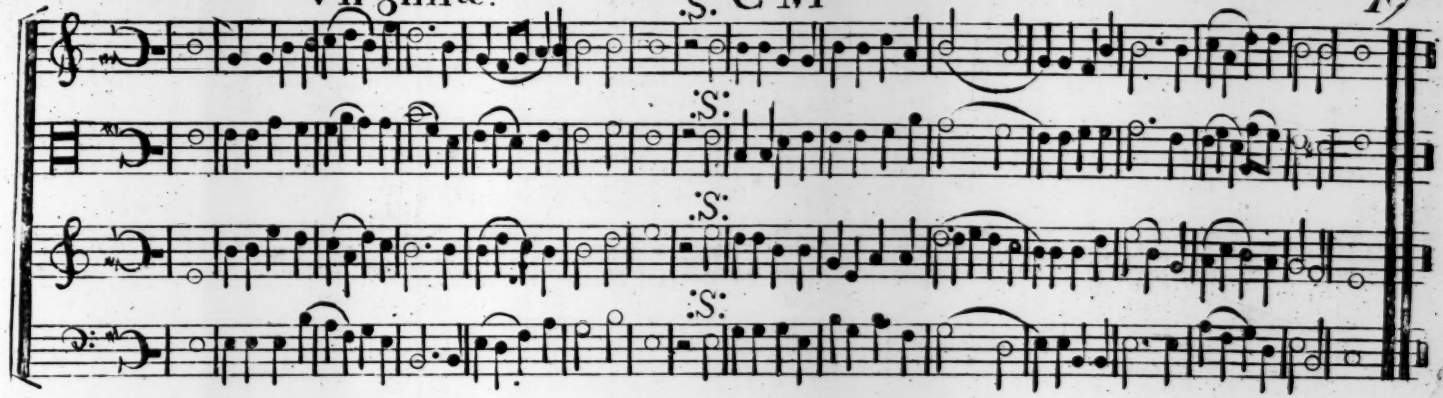
Rochester.



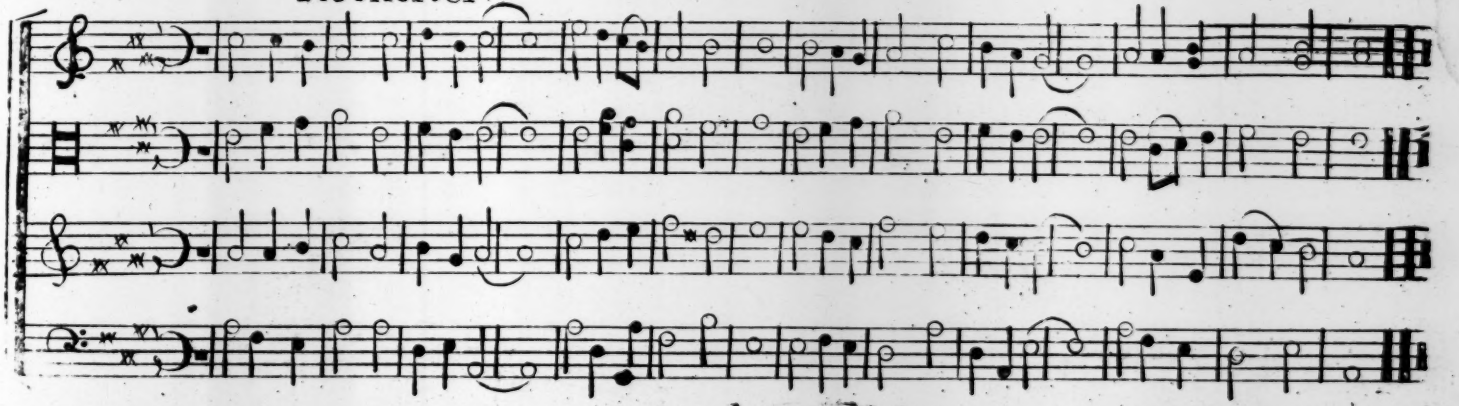
136. Pl 121 4th Verse



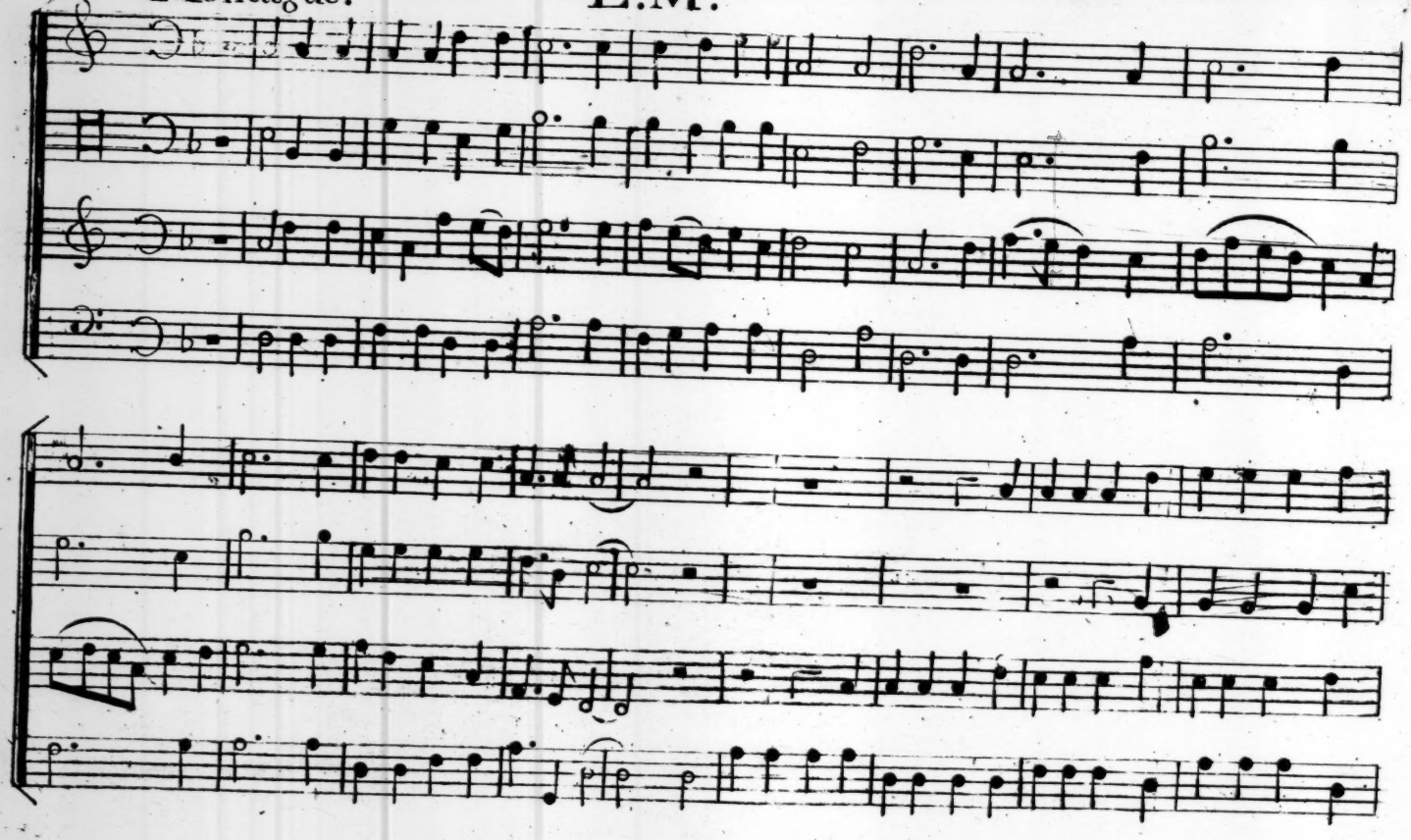
Virginia. :S: C M

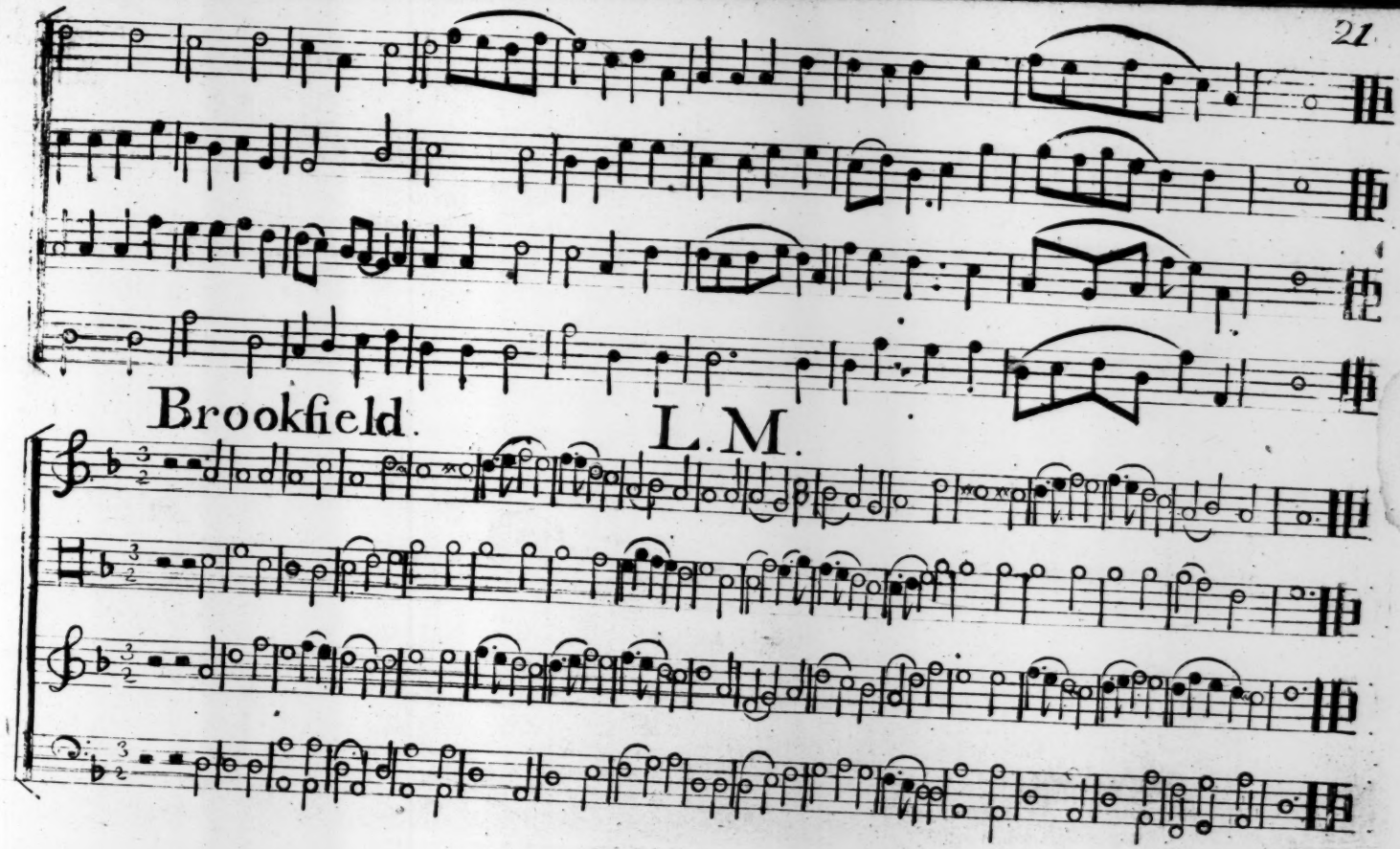


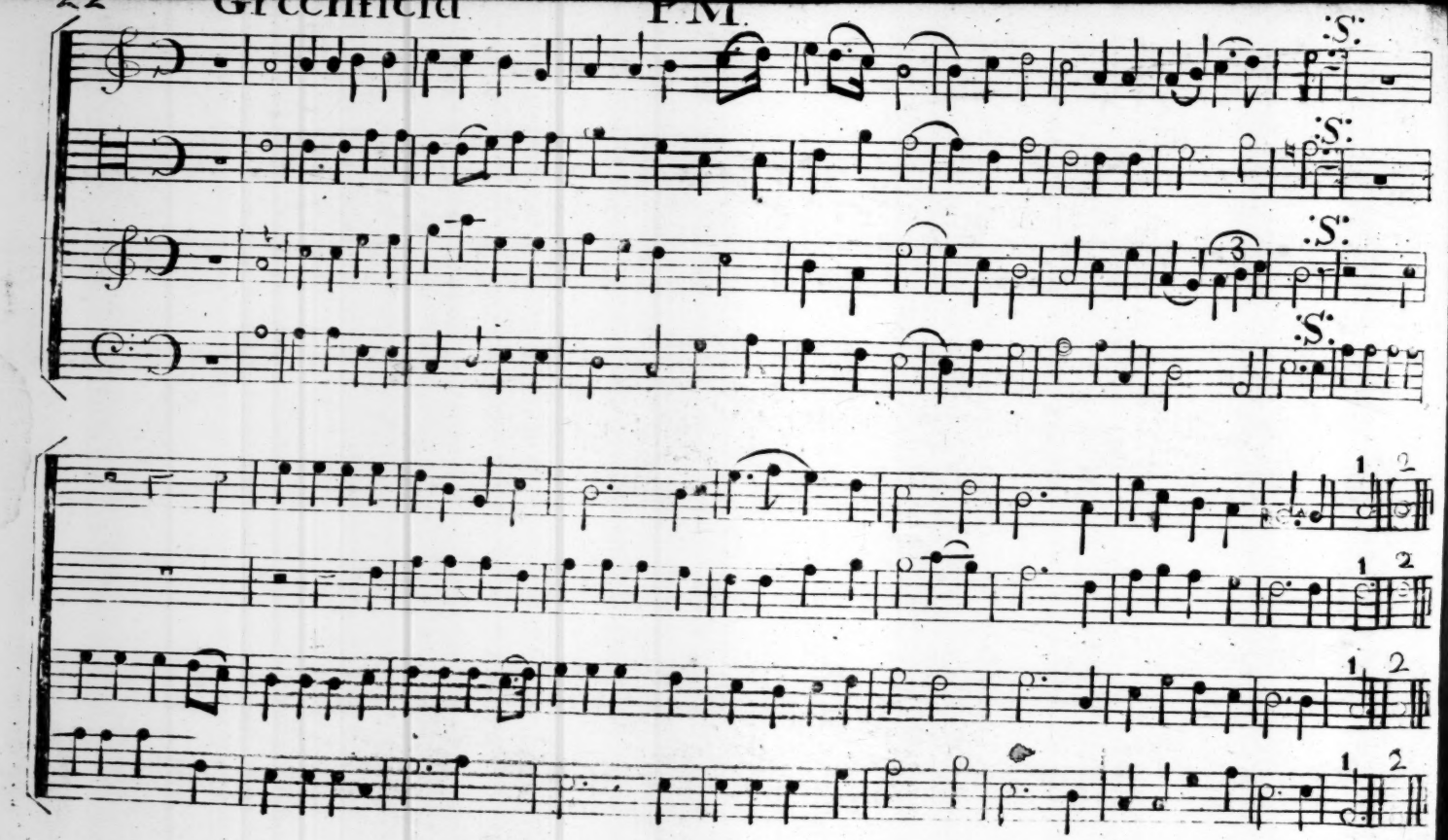
Rochester.

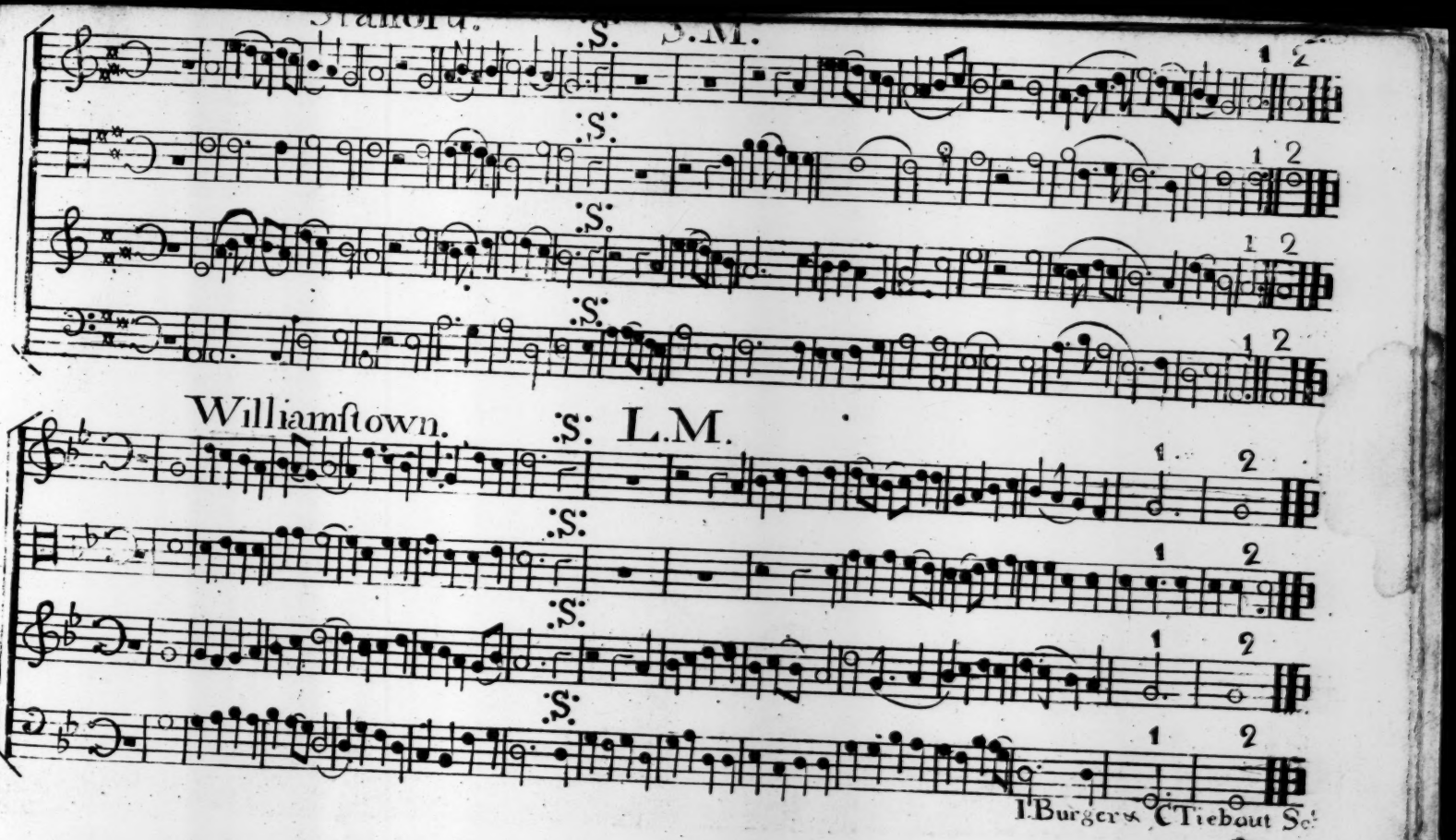


Montague. L.M.

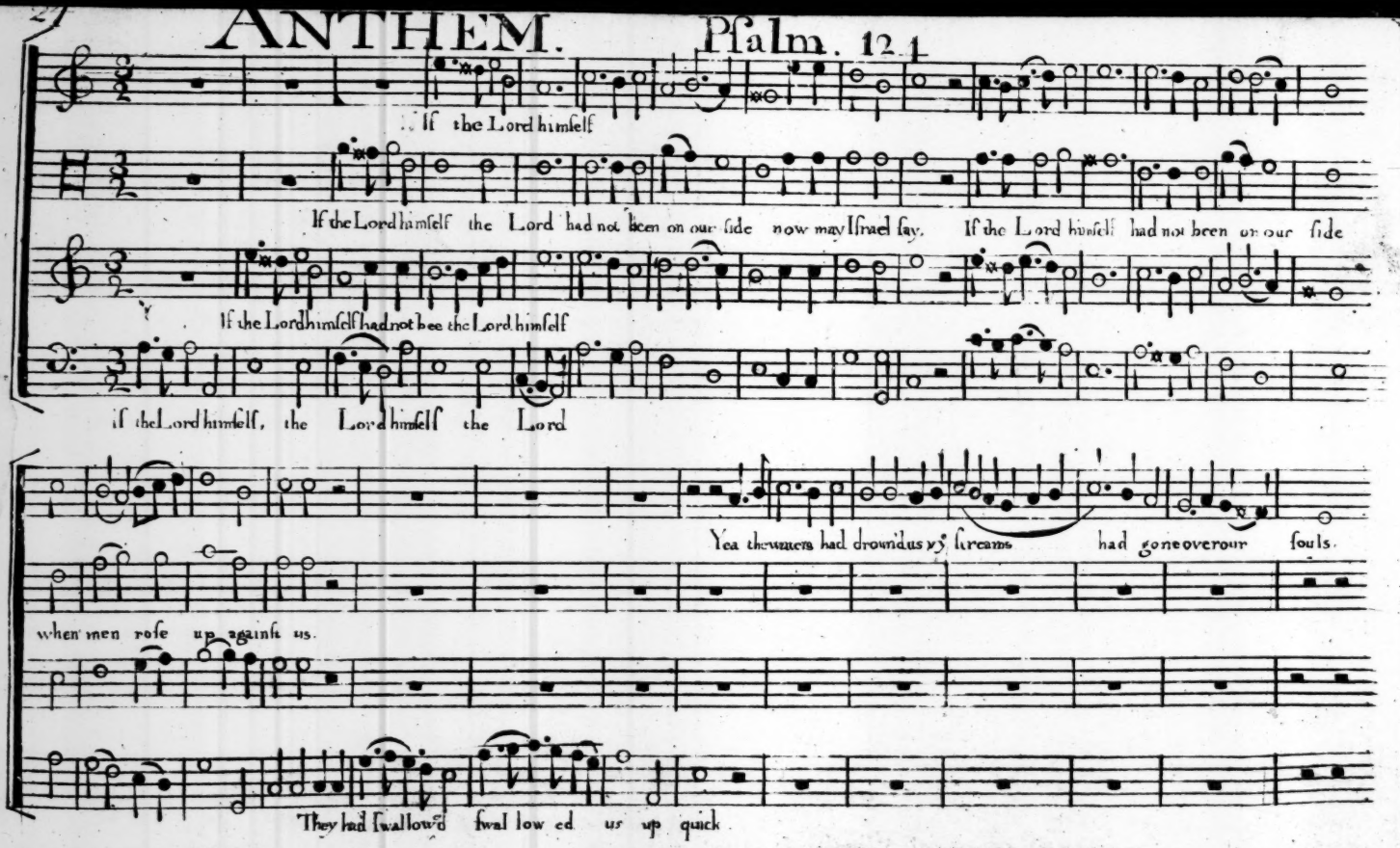


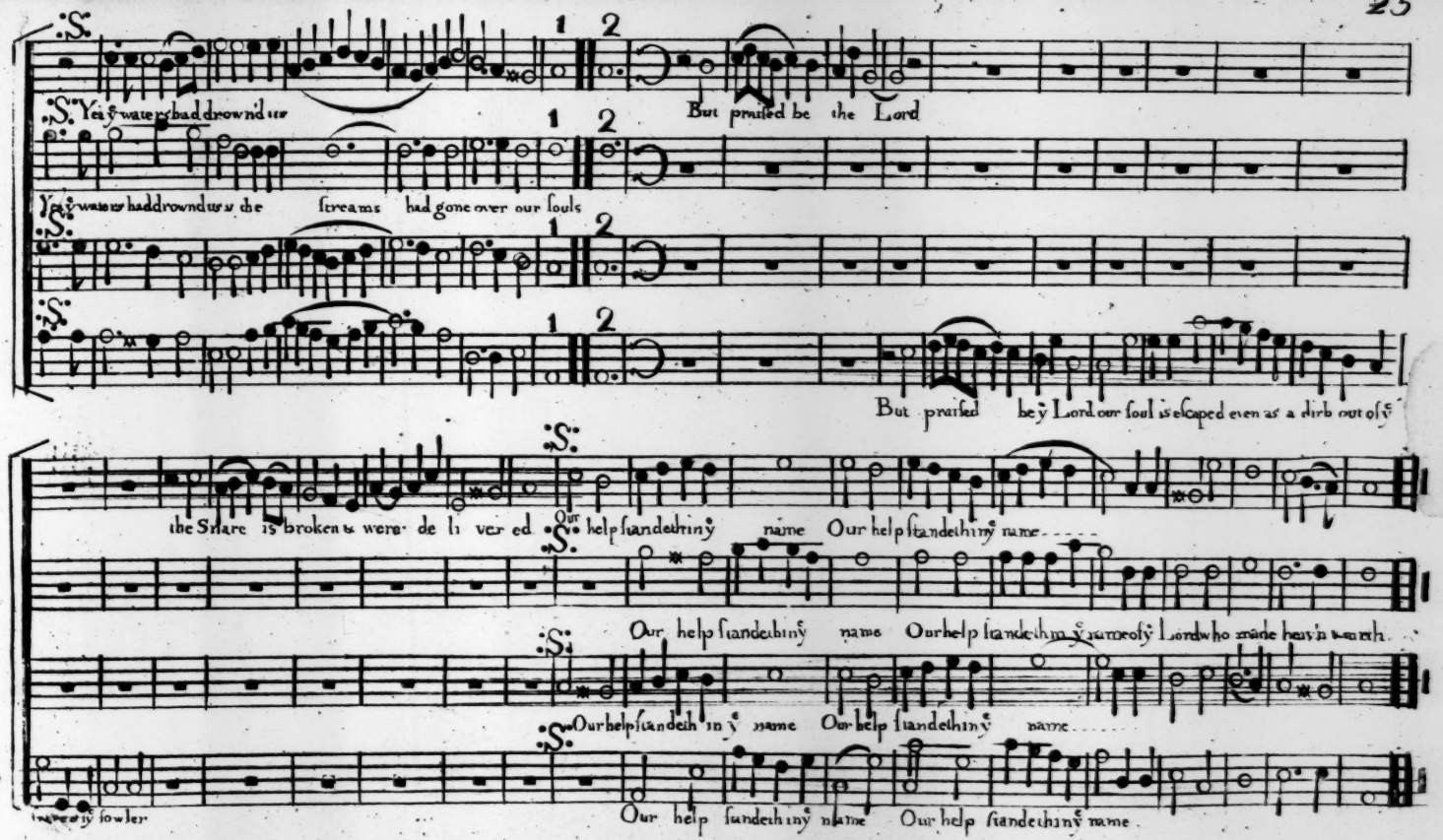

Brookfield.
L.M.


S.
S.
S.
S.
1
2
1
2
1
2
1
2


Stamford. S. S.M.
Williamstown. S. L.M.
1 2
I.Burgers & C.Tiebout Sc.

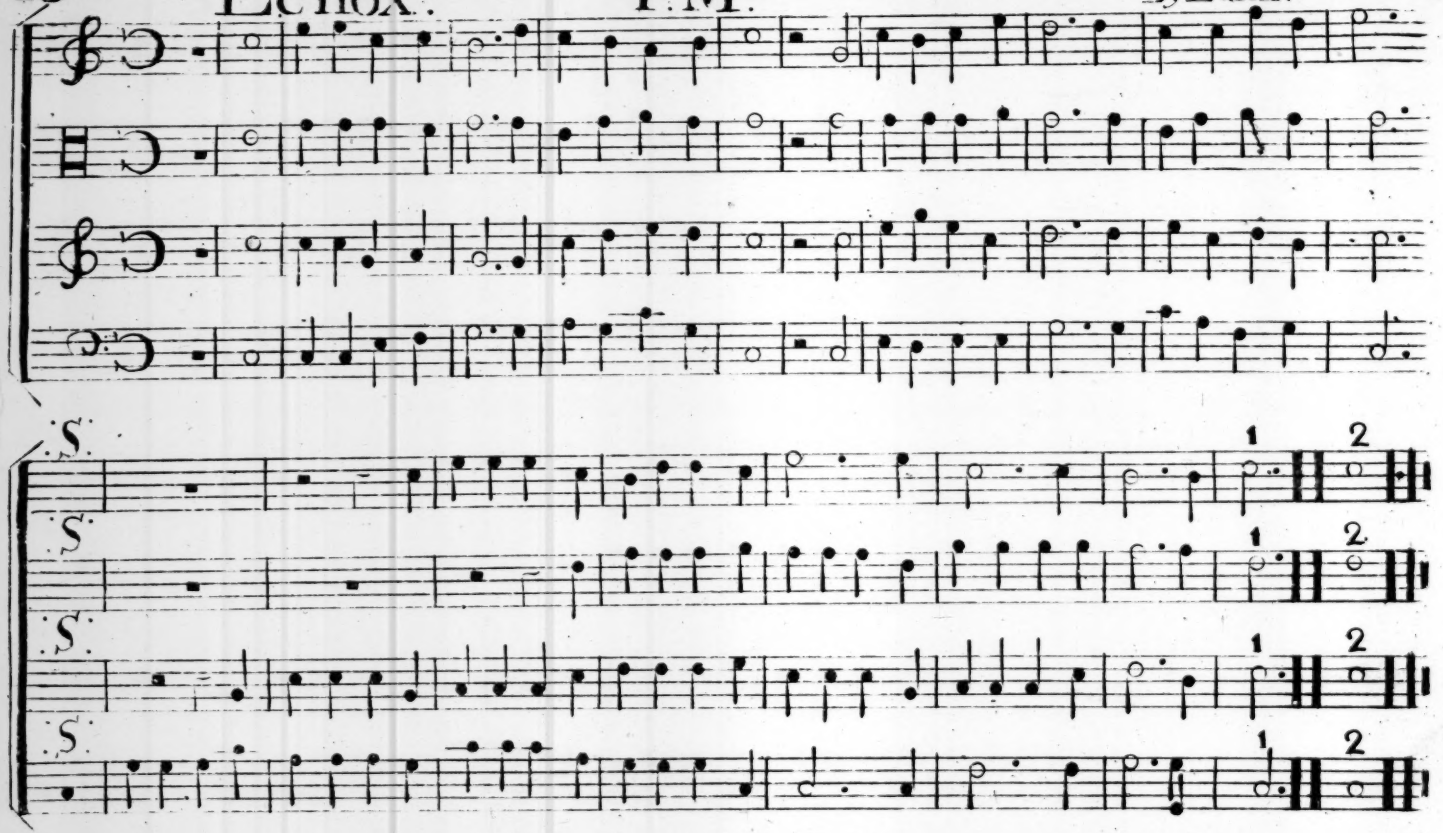
ANTHEM. Psalm. 124



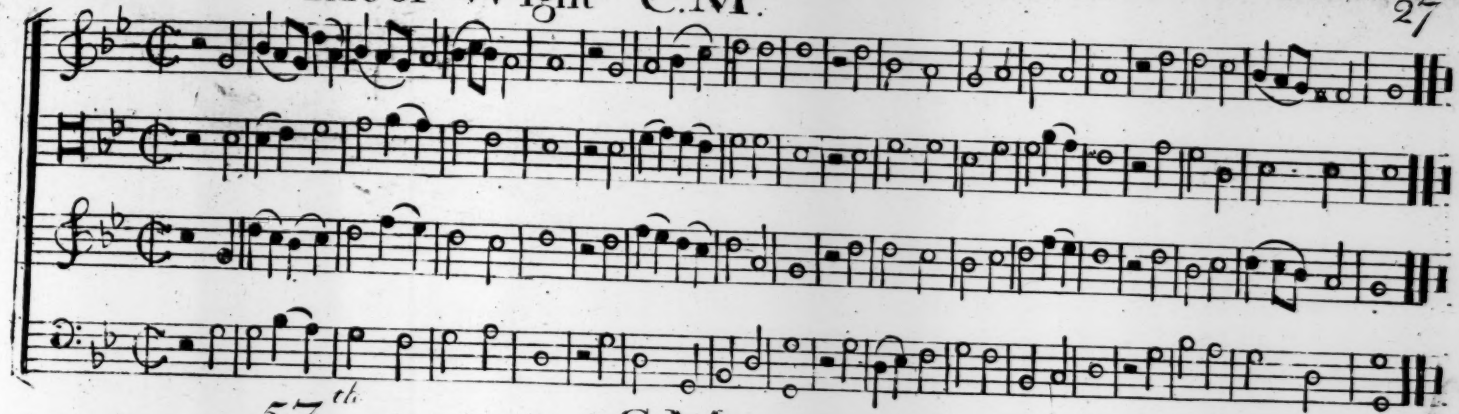

Yea ye waters had drownd us
But praised be the Lord
Yea ye waters had drownd us & the streams had gone over our souls
But praised be ye Lord our soul is escaped even as a dirb out of ye
the Snare is broken & were de li ver ed
Our help standeth in ye name Our help standeth in ye name
Our help standeth in ye name Our help standeth in ye name o ye Lord who made heav'n & earth
Our help standeth in ye name Our help standeth in ye name
Our help standeth in ye name Our help standeth in ye name
Thomas Fowler

Lenox. P.M.

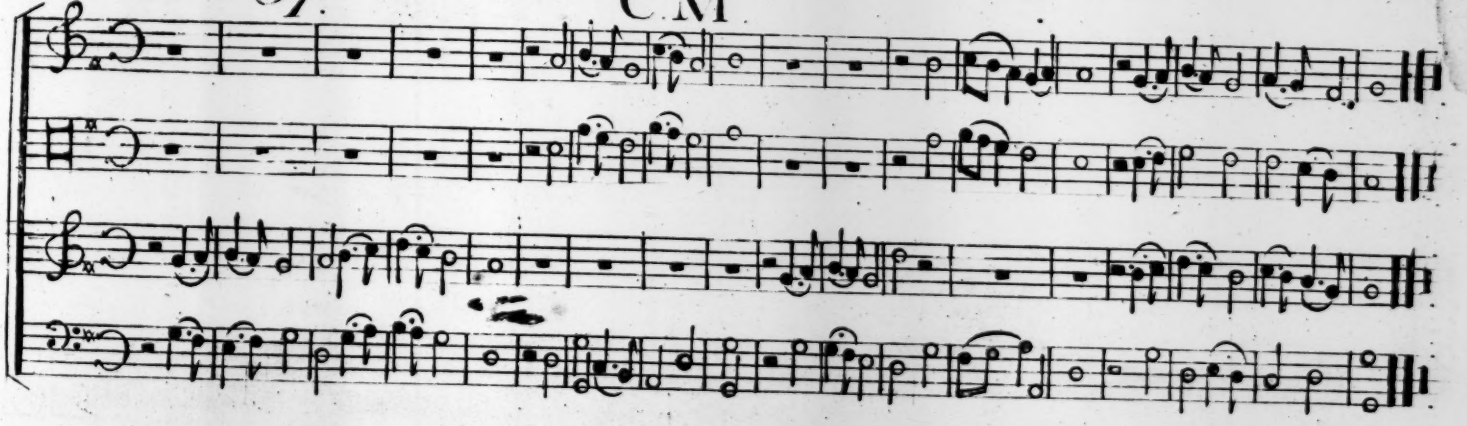
By Edson.



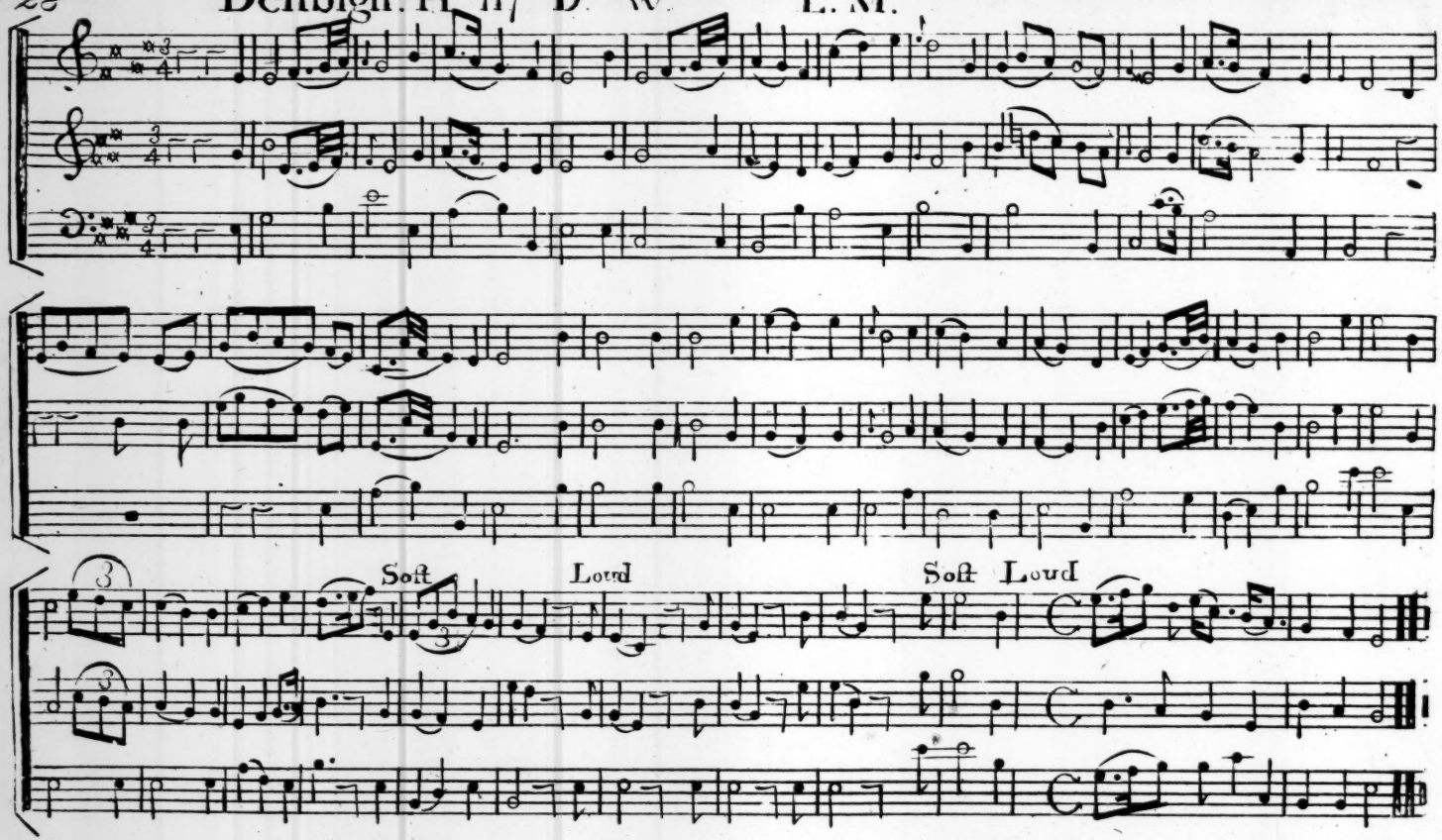
Isle of Wight C.M.



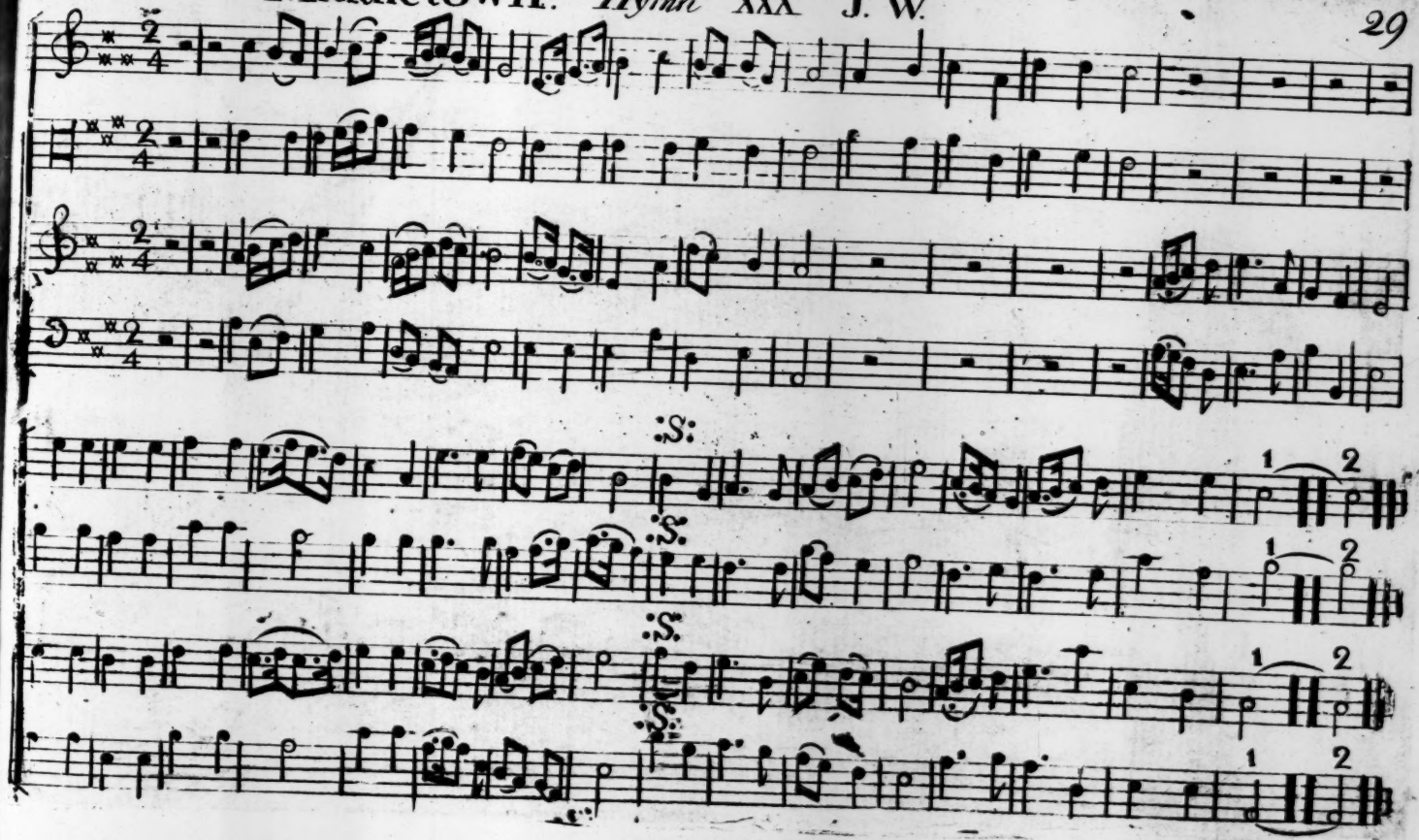
57th C.M



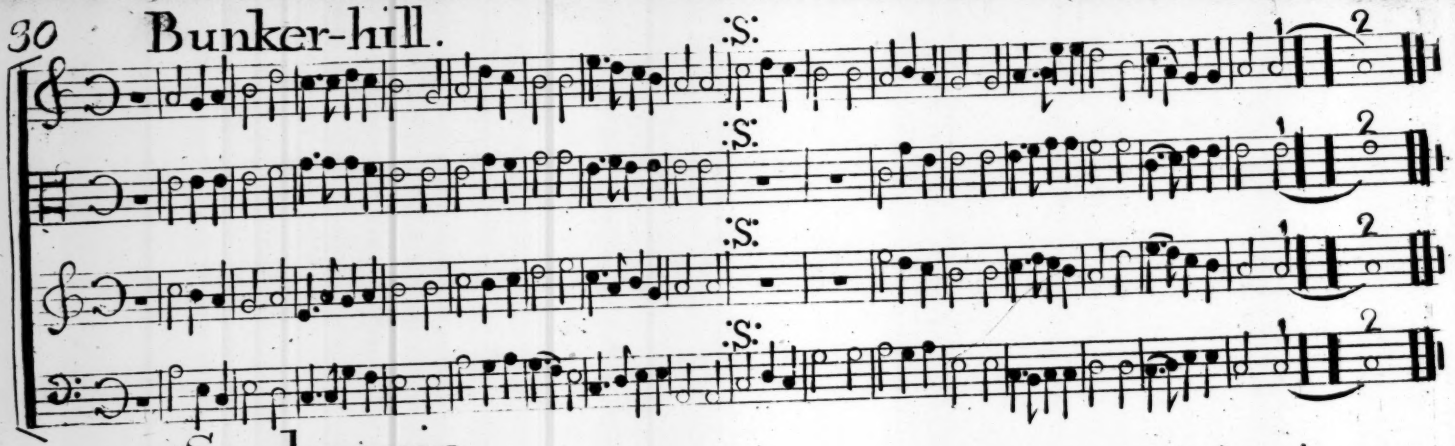
Denbigh. Pſ 117 Dr W L. M.



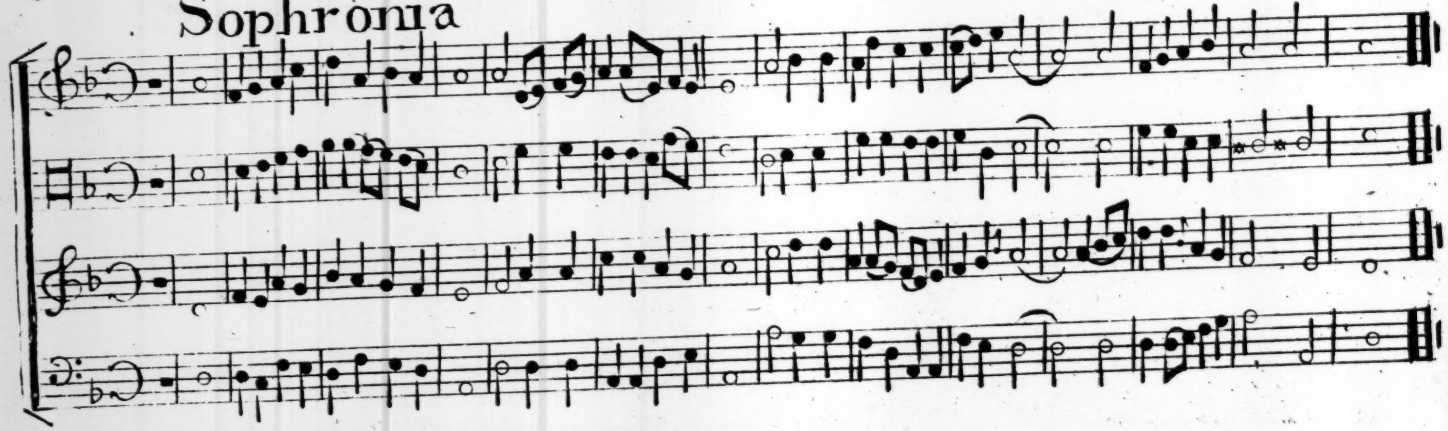
Middletown. *Hymn* XXX J. W.



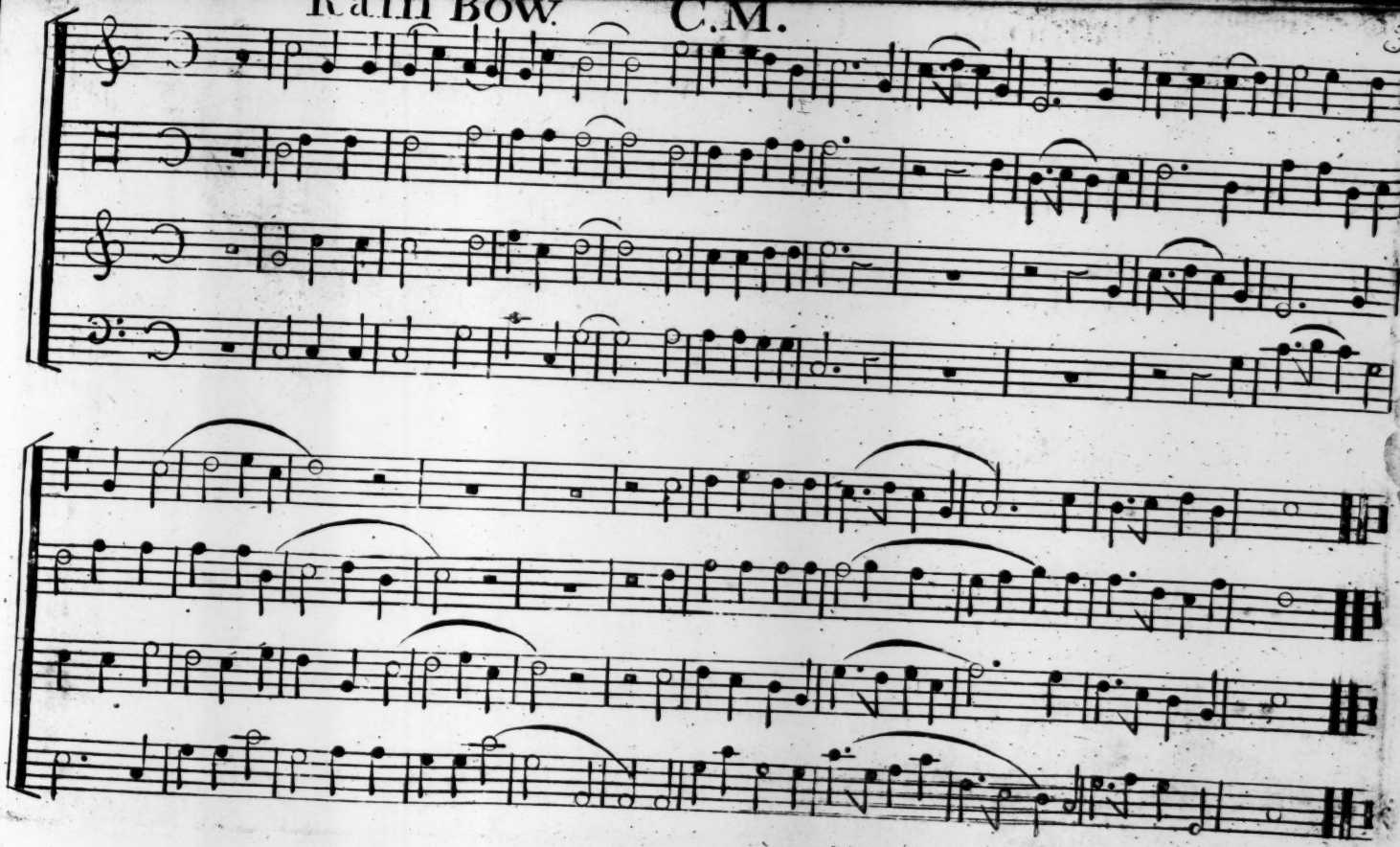
Bunker-hill.



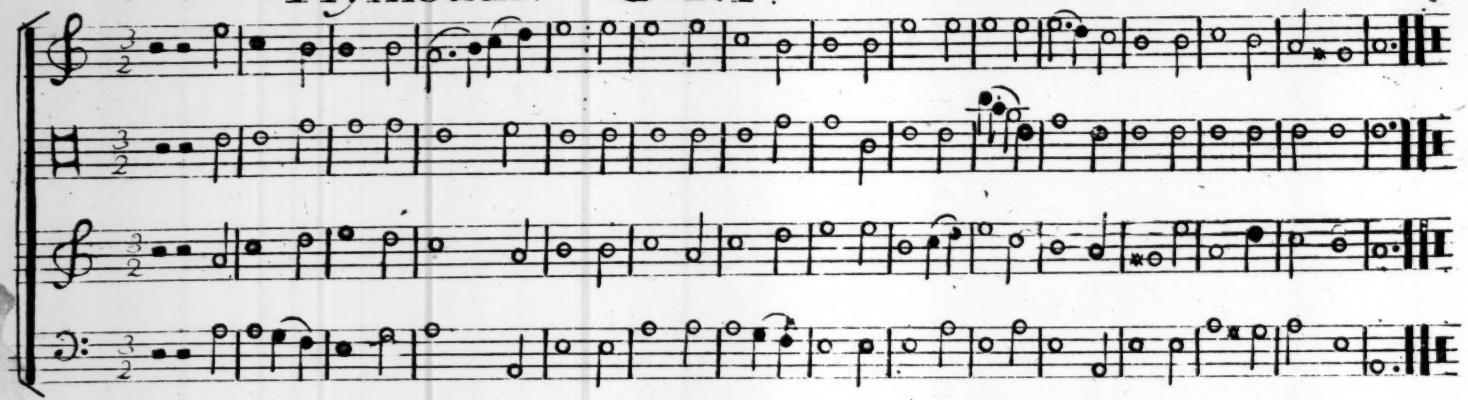
Sophronia



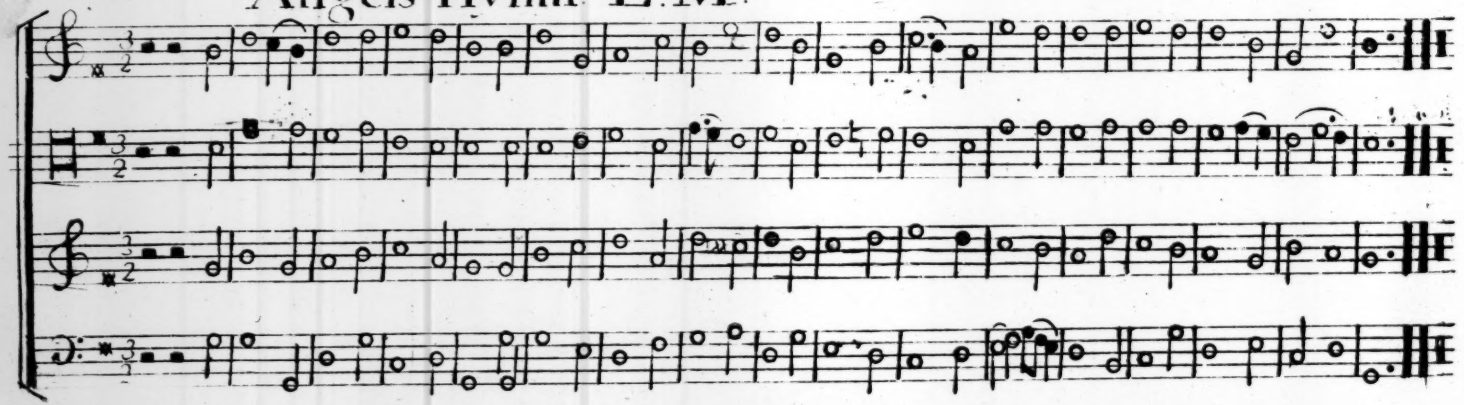
Rain Bow. C.M.



Plymouth. C.M.



Angels Hymn. L.M.



For SOPHRONIA.

An ELEGY on SOPHRONIA, who died of the Small-Pox, 1711.

1 FORBEAR, my friends, forbear, and ask no more,
Where all my cheerful airs are fled?
Why will you make me talk my torments o'er?
My life, my joy, my comfort's dead.

2 Deep from my soul, mark how the sobs arise,
Hear the long groans that waste my breath,
And read the mighty sorrow in my eyes,
Lovely Sophronia sleeps in death.

3 Unkind disease, to vail that rosy face
With tumours of a mortal pale,
While mortal purples with their dismal grace
And double horror spot the vail.

4 Uncomely vail, and most unkind disease!
Is this Sophronia, once the fair?
Are these the features that were born to please?
And beauty spread her ensigns there?

5 I was all love, and she was all delight,
Let me run back to seasons past;
Ah flow'ry days when first she charm'd my sight!
But roses will not always last.

6 Yet still Sophronia pleas'd, nor time, nor care,
Could take her youthful bloom away:
Virtue has charms which nothing can impair;
Beauty like hers cou'd ne'er decay.

7 Grace is a sacred plant of Heav'nly birth;
The seed descending from above
Roots in a soil refin'd grows high on earth,
And blooms with life, and joy, and love.

8 Such was Sophronia's soul celestial dew
And angels food were her repast:
Devotion was her work; and thence she drew
Delights which strangers never taste.

9 Not the gay splendors of a flattering court
Could tempt her to appear and shine:
Her solemn airs forbid the world's resort;
But I was blest and she was mine.

10 Safe on her welfare all my pleasures hung,
Her smiles cou'd all my pains controul,
Her soul was made of softness, and her tongue
Was soft and gentle as her soul.

11 She was my guide, my friend, my earthly all;
Love grew with ev'ry waning moon;
Had Heav'n a length of years delay'd its call,
Still I had thought it call'd too soon.

12 But peace my sorrows! nor with murmuring voice,
Dare to accuse Heaven's high decree;
She was first ripe for everlasting joys;
Sophron, she waits above for thee.

The AMERICAN HERO:
A SAPHIC ODE.

By NATHAN NILES, A. M.

I.

WHY ſhould vain mortals tremble at the ſight of
Death and deſtruction in the field of battle,
Where blood and carnage clothe the ground in crimſon,
Sounding with death-groans?

2. Death will invade us by the means appointed,
And we muſt all bow to the King of terrors;
Nor am I anxious, if I am prepared,
What ſhape he comes in.

3. Infinite Goodneſs teaches us ſubmiſſion;
Bids us be quiet under all his dealings:
Never repining, but forever praiſing
GOD our Creator.

4. Well may we praiſe him, all his ways are perfect;
Though a reſplendence infinitely glowing,
Dazzles in glory on the ſight of mortals
Struck blind by luſtre!

5. Good is JEHOVAH in beſtowing ſunſhine,
Nor leſs his goodneſs in the ſtorm and thunder:
Mercies and judgments both proceed from kindneſs—
Infinite kindneſs!

6. O then exult, that GOD forever reigneth
Clouds which around him hinder our perception,
Bind us the ſtronger to exalt his name, and
Shout louder praiſes!

7. Then to the wiſdom of my lord and maſter,
I will commit all that I have or wiſh for;
Sweetly as babes ſleep will I give my life up
When call'd to yield it.

15 OC 61

8. Now *Mars*, I dare thee, clad in ſmoky pillars,
Burſting from bomb-ſhells, roaring from the cannon,
Rattling in grape ſhot, like a ſtorm of hailſtones,
Torture Æther!

9. Up the bleak Heavens, let the ſpreading flames riſe
Breaking like Ætna through the ſmoky columns,
Low'ring like Egypt o'er the falling city,
Wantonly burnt down.

10. While all their hearts quick palpitate for havock,
Let ſlip your blood hounds, nam'd the Britiſh lyons;
Dauntleſs as death ſtares; nimble as the whirlwind;
Dreadful as demons!

11. Let oceans waft on all your floating caſtles;
Fraught with deſtruction, horrible to nature;
Then, with your ſails fill'd by a ſtorm of vengeance,
Bear down to battle!

12. From the dire caverns made by ghoſtly miners,
Let the exploſion, dreadful as vulcanoes,
Heave the broad town, with all its wealth and people,
Quick to deſtruction!

13. Still ſhall the banner of the king of heaven
Never advance where I'm afraid to follow:
While that precedes me with an open boſom,
War, I defy thee.

14. Fame and dear freedom *lure* me on to battle,
While a fell deſpot, grimer than a death's-head,
Stings me with ſerpents, fiercer than meduſa's,
To the encounter.

15. Life, for my country and the cauſe of freedom,
Is but a trifle for a worm to part with;
And if preſerved in ſo great a conteſt,
Life is redoubled.

For MILFORD.

1 IF Angles ſung a Saviour's birth,
On that auſpicious morn,
We well may immitate their mirth,
Now he again is born.

For DENMARK.

1 BEFORE JEHOVAH's awful throne,
Ye nations bow with ſacred joy,
Know that the Lord is God alone;
He can create, and he deſtroy.

2 His ſovereign power without our aid,
Made us of clay, and form'd us men;
And when like wandering ſheep we ſtray'd,
He brought us to his fold again.

3 We'll crown thy gates with thankful ſongs,
High as the Heavens our voices raiſe;
And earth with her ten thouſand tongues,
Shall fill thy courts with ſounding praiſe.

4 Wide as the world is thy command,
Vaſt as eternity thy love:
Firm as a rock thy truth muſt ſtand,
When rolling years ſhall ceaſe to move.

For MIDDLETOWN.

1 HAIL that day that ſees him riſe,
Raviſh'd from our wiſhful eyes!
CHRIST awhile to Mortals giv'n,
Re-aſcends his native, Heav'n:
There the pompous triumph waits:
Lift your heads, eternal gates!
Wide unfold thy radient ſcene,
Take the King of Glory in!

2 Circled round with Angel-Pow'rs,
Their triumphant Lord and ours;
Conqu'ror o'er death, hell and ſin,
Take the King of Glory in.
Him tho' higheſt Heav'n receives,
Still he loves the earth he leaves,
Tho returning to his throne,
Still he calls mankind his own.

3 See, he lifts his hands above;
See, he ſhews the prints of love;
Hark! his gracious lips beſtow,
Bleſſings on his church below!
Still for us he intercedes,
Prevalent his death he pleads;
Next himſelf prepares our place,
Harbinger of human race.

Drawn in the Law by mistake

15 OC 61

16